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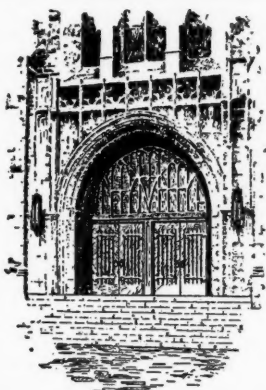
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Secular Choral Works

*CW — Anon., ar.G.S.Bement: "*Dainty damsels*," 8p. u. me. (J. Fischer & Bro., 15¢). English and French texts, music of reserved charm, contrapuntal, smooth-flowing. A-cappella music of correct flavor and quite attractive for women's chorus.

*CW — T. Bateson, ar.G.S.Bement: "*Sister awake*," in F, 8p. u. me. (J. Fischer & Bro., 15¢). From a 1604 "set of English madrigals," a-cappella music that flows along smoothly for audiences of better appreciation.

*CW3 — J. Bennett, ar.G.S.Bement: "*Let goe why do you stay me*," 6p. u. me. (J. Fischer & Bro., 15¢). Another serious piece of ancient music from the days when they sang because they liked to be serious. In all these three Bement arrangements there is hardly any musical entertainment but there is real musical beauty for those who appreciate it; each of them is more than worth using as representative of the serious side of music.

C6 — A. W. BINDER: "*Camel Bells*," Am, 6p. me. (H. W. Gray Co., 12¢). A 4-part men's chorus sings a fine rhythmic "gling glong" accompaniment against which sopranos and contraltos sing ah and other interesting things, all in behalf of making merry music for music-loving audiences. Quite delightful.

CM — William G. BLANCHARD: "*Headin' South*," F, 13p. e. (Summy, 18¢). Here's why men leave home and go to glee-club rehearsals. A tune and sprightly, rhythm, comprehensible harmony, barbershop effects here and there, not entirely unaware of jazz rhythms—what more could any bunch of men want to rehearse and sing in public?

*C5+ — Bulgarian, ar.H.Gaul: "*Bulgarian Harvest Chant*," Dm, 6p. cu. s. me. (J. Fischer & Bro., 15¢). Something poetic and colorful with a "Do-do-oy" and a "Do-do-le," not so much in the spirit of merriment as for the creation of an odd picture in music; highly successful and interesting.

*CW3 — G. Costeley, ar.G.S.Bement: "*I behold the streamlet run*," G, 6p. u. e. (J. Fischer & Bro., 15¢). They sang this in Paris back in 1570 and it's still worth hearing; quiet, cantabile music.

*C — d'Albert, ar.G.S.Bement: "*The maiden and the butterfly*," Bf, 7p. me. (J. Fischer & Bro., 15¢). A sprightly, rhythmic number of genuine charm, with a piano accompaniment that adds much interest.

*CM — R. Franz, ar.F.Scherer: "*Go fetch to me a pint o' wine*," Bf, 6p. me. (Gray, 12¢). A rollicking number the men will like to sing; piano helps along nicely.

CW3 — William A. GOLDSWORTHY: "*The Blessed Damosel*," 18p. md. (J. Fischer & Bro., 25¢). Here's something produced by a master workman, treating neglected and difficult vocal resources with real form in music, creating something no worthy chorus of women's voices can afford to overlook. Here the voices have something to say, and the accompaniment paints a background picture for it. Excellent.

*C — Handel, ar.R.Parnell: "*Where'er you walk*," Af, 6p. e. (Modern, 12¢). The lyrical Mr. Handel at his best.

*CW3 — Haydn, ar.G.S.Bement: "*Now shine the stars*," Ef, 7p. e. (J. Fischer & Bro., 15¢). The refreshing Haydn charm & honesty, now almost lost to the world of music-lovers. Give your audience a treat, they deserve it for coming.

CM4+ — Margrethe HOKANSON: "*All is calm*," Dm, 4p. u. md. (Summy, 12¢). Harmonic richness with smooth melodiousness, easier to hear than to sing; a worthy piece of music. English and Finnish texts.

CO8 — L.H.Horton and B.H.Kazee: "*The White Pilgrim*," 44p. me. (Gray, \$1.00). The 'hero' is an itinerant

preacher who lived a hundred years ago in Kentucky and the music is built of folksongs of that period and locality. "He has created out of a dozen of the best religious folksongs an artistic whole," says G.P.Jackson.

C8 — Philip JAMES: "*The World of Tomorrow*," 30p. cu. d. (Gray 75¢). It's not communistic, though this constant looking for the future instead of making the most of the present is the inevitable prelude to communism; and musically it's not so extravagant as Mr. James could easily make it. Just for fun, here is one progression of three chords for you: F-C-E-G#, D-C-E-G#, D-C-Eb-A. But for the most part such combinations are rare; it looks like a good, sturdy work.

*CM — Jewish, ar.B.Levenson: "*The Happy Vagabond*," F, 12p. cu. md. (Gray, 16¢). A tra-la-la song that ought to make a hit with the audience.

C — H. A. MATTHEWS: "*Song of Liberty*," Dm, 11p. me. (Gray, 15¢). A song for peace, with a good text, save that it perpetuates the error that there are "rulers" in America instead of servants to obey the Constitution; that can be easily corrected, and certainly should be. We've had all too much ruling; the point is vital. The music is strong and rather good, with something of march flavor. With the one exception the text is good.

*CW — Morley, ar.G.S.Bement: "*I will no more*," Bf, 10p. u. me. (J. Fischer & Bro., 15¢). From the 1594 set of "Madrigalls to foure Voyces." There's a ty-hy section for relief from the general seriousness of the piece.

*C8 — Negro, ar.C.A.Scholin: "*How long de train been gone*," A, 6p. u. e. (Hunleth, 16¢). An attractive and musical piece of music; for part of it the chorus hums a moving accompaniment while one section or a soloist sings the words and tune. Everybody will like it.

*CM — Negro, ar.M.Bartholomew: "*Soon one mawnin'*," Df, 12p. u. me. (Gray, 16¢). Quite a typical spiritual but not so well known as some of the others; a good arrangement.

*CW — F. Pilkington, ar.G.S.Bement: "*Rest sweet nymphs*," Bm, 9p. u. me. (J. Fischer & Bro., 15¢). From a 1605 "book of songs and ayres." Interesting and capable of being made quite attractive; much to work with.

CW3 — Herbert Stavelly SAMMOND: "*Spring is here again*," C, 5p. e. (J. Fischer & Bro., 15¢). Sprightly music exactly suited to women's voices, with a sparkling piano accompaniment that will add a great deal. Not violently original, but thoroughly musical and fine for any concert program; modern music suffers too much anyway from attempts to be original. This piece just makes music.

C — Luis Harold SANFORD: "*Night*," Dm, 6p. me. (Gray, 12¢). An attempt at mood-painting, some of it with three parts humming while the contraltos sing melody and text. A serious and worthy piece of writing.

*CW — Schumann, ar.R.B.Kingman: "*Let your light so shine*," F, 10p. me. (Gray, 16¢). The adagio from the Violoncello Concerto in A-minor, arranged for violoncello, piano, and voices. No, it's not church music in spite of the text; if Schumann had intended it for church he would have written it accordingly (we suppose somebody will grumble about that). If the church is not good enough for its own exclusive literature, then let's have none at all (more grumbling?). But it's an ethical text, and fine; for concert use the music is more than grand.

C8 — R. Deane SHURE: "*Red River in the night*," Am, 10p. u. me. (J. Fischer & Bro., 15¢). Here the aim is to deliberately create certain music without remembering too many of the rules, materials, and tastes of music; whether or not it is successful will depend upon individual reaction. At least it is somewhat original. Whole passages of consecutive-fifths. Those who want something different should inspect this.

MÖLLER ORGANS in Six Central States

WHAT does it mean, that MÖLLER has built 1,020 pipe organs in six states centering on Chicago? More than one-quarter of these organs have been installed since Möller No. 5,000, a 38-stop two-manual, was shipped to Thanksgiving Lutheran Church in Copenhagen, Denmark, in 1927, and fifty-seven of the 258 are three- and four-manual organs.

The Hagerstown plant is in an ideal position to build fine organs economically. Its lumber yards and stocks of essential materials are the largest in the industry. Its equipment and personnel are unequalled. Yet it was not on the basis of low cost alone, or even as first consideration, that Möller received the majority of these orders.

The fact is, Möller organs are chosen for quality—quality of workmanship and material, quality of tone, thoroughness in finishing. They are bought on examination and demonstration.

Let's break down this list of Möller organs, installed in an area approximating one-tenth that of continental United States.

State	Organs	Three-manuals	Four-manuals
Illinois	406	62	10
Indiana	182	22	1
Iowa	64	9	1
Michigan	197	33	1
Minnesota	78	6	0
Wisconsin	93	12	0
	1,020	144	13

There is not space even to name all outstanding Möller organs in these six states. A new one in Chicago this summer is the divided three-manual in the quarter-million dollar Queen of Angels Church, which proved so satisfying that the specifications are being duplicated in another large Roman Catholic church, St. Genevieve's, to be finished late this year. The larger three-manual in St. John of God Church, a very brilliant instrument that stands out in the open gallery, has been liked especially by organists who follow the modern trend. The famous four-manual in Carl Schurz High School should be mentioned in any listing of important Chicago organs. In the other direction, the two-manual in Grace Lutheran Church might be cited as an example of highly successful small organs, with a cost under \$3,000. Six two-manual organs are under construction for Chicago at this time, besides Bethlehem Lutheran Church at Elgin and others through the state.

In Indiana new Möllers include three-manuals in the Presbyterian Church of Rushville (written up by Dr. Barnes), St. Paul's Lutheran in Hammond, and Hanover College; in the Presbyterian Church of Hanover, a two-manual.

Iowa installations and contracts in hand have been for two-manual organs, among those recently completed being St. Mary's Roman Catholic Church in Williamsburg, the First Christian Church of Oelwein and First Church of Christ, Scientist, Fort Dodge.

Michigan has new three-manual Möllers in the First Presbyterian Church of Ann Arbor, the First Baptist Church of Detroit, and Kalamazoo College, with a number of two-manuals built and building.

In Minnesota the three-manual in St. Mary's of the Lake, White Bear Lake, and two-manuals in St. John's Lutheran of Minneapolis and First Lutheran of Hibbing are worthy of note. Scheduled for delivery this fall are Central Park Methodist in St. Paul and Temple Baptist in Duluth.

Three-manual installations in Wisconsin lately include the Second Congregational Church of Beloit (specifications by Dr. Barnes) and Zion Lutheran Church of Wausau. The First Baptist of Kenasha has a new two-manual.

Readers are invited to hear and examine these and other Möller organs, and to visit the factory at any time.



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CW — Louise P. STONE: "*Fog*," Am, 2p. me. (Gray, 10¢). Three voices put on a seesaw hum in continuous crotchets (top sopranos sing E-D-E-D-etc., seconds sing A-G-A-G-etc., contraltos sing the tune and text, seconds sing A-B-A-B-etc., which gives only two chords A-A-E and B-G-D alternating from start to finish). The melody is an odd one too. For oddity you can't beat it; whether or not it's music is anybody's answer. If somebody took an automobile apart and put the pieces back together again in the most unexpected way you ever heard of, would the results be an automobile?



FAMILIAR ORGAN CLASSICS

Edited by NICHOLAS DEVORE

• 9x12, 192 pages, 51 compositions. (Appleton-Century, \$2.00). A collection of transcriptions intended for the average church organist and, evidently, for the music-lover who has installed a Hammond electrotone in his home; for the latter, there are trigger-settings suggested for the Hammond by Virginia Carrington-Thomas. The printing is excellent and the book opens flat on the music-rack. Fifty compositions at \$2.00 makes 4¢ each—economy enough, especially when most of the pieces are wellknown favorites with audiences everywhere.

Among the original organ compositions are Rheinberger's Vision and Lemare's D-flat Andantino, while among transcriptions are many compositions so well adapted to the organ and so rarely heard from any other instrument that they are taken for organ music. The selection has been done with an eye to the production of a volume of practical music which any church organist will find most convenient to leave at his console where it will always be available in any emergency. Both the required wedding marches are included. Also such standard pieces as the Handel Largo, Dvorak's New World Largo, the Bach-Gounod Ave Maria, Saint-Saens' Swan, Tchaikowsky's string-quartet Andante Cantabile, four Mendelssohn excerpts, three Wagner, Beethoven's Minuet in G and Brahms' Waltz in A.

Aside from a few pieces, such as Schubert's Serenade and Grieg's two Dances, the book makes a fine library of easy music well suited to church-service use. Another asset is that the music carries no registration indications for the organ (though it is all arranged or written for the organ, on the required three staves) thereby encouraging the younger organists to experiment for their own registrations until they have found the ultimate requirement—which is nothing more than musical beauty in tone-colors. It's a fine collection for the average, practical, hard-working organist.

CHORAL CONDUCTING

A book by Archibald T. Davison

• 6x9, 73 pages, cloth-bound, illustrated. (Harvard University Press, \$2.00). Dr. Davison uses this new book to help young choral conductors, not to change the old ones who may perhaps think his "way with a chorus will seem extreme, even fantastic." That makes it interesting. It's time we have something out of the common run. Judging by his former book for organists, Dr. Davison is the man to write something dynamic and startlingly good.

It seems that Dr. Davison decided to make phonograph recordings of actual rehearsals, that he selected Morley's "Now is the month of Maying" and Clement's "Adoramus Te," organized sixteen volunteer students from Radcliffe and Harvard into an amateur chorus, and set to work. One result is the book. Another result, we believe, is a phonograph record or set of records issued by the Harvard Film Service. We are not sure but we believe Dr. Davison used these practical re-

hearsals for a laboratory for himself, to show him what to put into his book to be of greatest help to an organist facing a similar group of untrained voices. Now he says neither he nor his chorus will want to hear those two compositions again in the very near future.

The first chapter deals with the conductor and his training and equipment. "Conducting an amateur chorus is no occupation for a lazy man." Next is a chapter on the gestures of time-beating, which the Author considers quite important; he supplies diagrams even for such lack of rhythm as in Holst's 7-4 "How mighty are the Sabbaths"; all very interesting and instructive. Next a chapter on the chorus, and keep the old voices out if you want good results, but let them in if you're a humanitarian; read about Dr. Davison's "two monotones" who got into his chorus and who "sang, without deleterious effect, not less than four major choral works with the Boston Symphony Orchestra"—beat that one if you can.

Then a chapter on rehearsals, with two diagrams of seating-plans; another on choral technic, with a good number of music excerpts for illustration; and that closes a book that should be immediately bought and digested by every choir-master not over 60 years of age. There's something in it for everybody, something worth more than the cost.

SCIENCE & SENSATIONS of Vocal Tone

A book by Edgar F. Herbert-Caesari

• 6x9, 199 pages, cloth-bound, illustrated. (Dent & Sons, London). "Singing is partly a conscious and partly a subconscious act, and it is sometimes difficult to draw a clear line between the two functions. A singer is not expected to know all that is happening in his throat . . . it is the office of the teacher to attend to those conscious and deliberate functions of voice production." The Author has "endeavored to explain with the utmost clarity in writing, and to illustrate with the closest possible approximation with the aid of diagrams, the exact sensations experienced by the singer." We believe this book, on a subject of vital importance to the welfare of the organ profession, will be found of great practical help in giving the organist a technical and practical working knowledge essential if the choir is to approach its best. Diagrams and all that may be a bit confusing to a singer because they direct attention to mechanics rather than to tone; but they are a help to an organist or anyone responsible for the singing of others. (Please order through one of the publishers whose names and addresses will be found in our Directory; price is 10/6, London, and publisher is Dent & Sons, 10 Bedford St., London, W.I. 2.)

THEORY & PRACTISE of Strict Counterpoint

A book by Victor V. Lytle

• 5x8, 220 pages, cloth-bound. (Ditson, \$1.75). In this book Dr. Lytle "had in mind not only the pupil but the teacher as well, especially the young teacher," to help clear up disputed points which "cause confusion and indecision." Since two heads are always better than one, especially if one of the heads knows something, the book will do more when used with a teacher; but just the same it looks like an excellent book for the student who cannot afford a teacher. Almost everything the text says is illustrated by examples. It should be remembered in music that rules and regulations are made to guide workmen who do not know what they are doing, or who are doing something that has no value in itself; they are of no use when a workman is actually producing music. Today, few workmen indeed are producing music, and it's too bad the good old rules, so clearly expounded in this book, are not more carefully followed, to save musical ears from the ugliness being written and published and performed today under the misunderstanding that it's music. This little book looks like one of the best on its subject.

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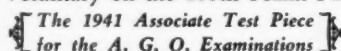
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday T—Thanksgiving.
L—Lent.

After Title:

c.q.cq.cq.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.f.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or unaccompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

b—Biography. m—Marriage.

c—Critique. n—Nativity.

h—Honors. o—Obituary.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p—3 pages, etc.

p—Piano. 3-p—3-part, etc.

Hyphenating denotes duets, etc.

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CONSOLE BY WICKS

Controlling the 3-50 Wicks organ in the First Lutheran Church, Chicago; a thing of beauty as well as of efficiency.

THE AMERICAN ORGANIST

August, 1940

The Organ Sprouts a Primitive Keyboard

By HARRY B. WELLIVER

History of the Console: Article 2

AN article in the New York Times, May 21, 1931, told of the discovery of the only Roman organ known to the world, by Prof. Ludwig Nagy who was supervising excavations on the site of the former Roman city of Aquincum, near Budapest. The instrument was well preserved in the ruins of a house which burned down and was rebuilt, the organ having fallen through the floors into the cellar at the time of the fire. It is 3' high, 6' wide, and has a bronze keyboard with beautifully wrought silver pipes, the tallest of which is 3' long. The interior was of wood construction and contained the leather bellows. From a Latin inscription on a plate on the side of the instrument it appears it was built about 228 B.C. to the order of the Magistrate of Aquincum, Caius Julius Victorianus.

The hydraulus was banished from general use about 450 A.D. Paganism was then at its height; barbarians from the north swarmed to Rome to pillage and plunder. What art remained after these barbaric invasions was mothered in the great eastern city of Constantinople. Most historians believe it was here and at about this time that the pneumatic organ was first used.

Edwards (6) tells us that by far the most important matter to chronicle about this period is the introduction of the organ into the church, which at once lifted it from obscurity and brought it prominently before the world at large. Quoting Platina's statements from the Pontifical, Bellarmine accords the credit for this step to Pope Vitalian, about 660 A.D. As an immediate consequence of this encouragement, organs began to be built throughout Europe.

Julianus, a Spanish bishop, mentions an organ as being in use in a church as early as 450 A.D. They are also mentioned by Aldhelm, an Anglo-Saxon who died in 709 A.D. In 757 A.D., the Emperor Copronymus 6 of Constantinople sent an organ as a present to Pepin, father of Charlemagne. This latter instrument, placed in the Church of St. Corneille at Campeigne, and the organ at Aix-la-Chapelle (812 A.D.) are said to have given rise to the ninth-century French and German schools of organ-building. In England, St. Dunstan, Primate of England during the reign of Edgar (957-975) placed many organs in the churches, for we read (6) that "fair organs, with pipes of copper mounted in gilded frames, were constructed there."

There were organs in Ireland at this early date, for Williams tells us (22) that according to the Annals of Ulster an

[Numbers in parentheses refer to the bibliography on July page 207.]

Early Horrors: the organ could be played only Full-Organ; its keys had to be pounded with the fist, not caressed with fingertips; it was kicked out of church; and it was played only by "religious brethren of concordant spirit." Heaven help us.

"oircin" in the Church of Clooncruff, County Roscommon, was destroyed by fire in 814 A.D. This same writer gives us the following interesting account of the origin of the terms Key and Keyboard. Williams has taken his information from Institutioni Armoniche by Zarlino, published in 1558:

The words key, keyboard, and clavier, he tells us, are derived from the alphabet letters which were introduced in the ninth and tenth centuries, and definitely settled by Guido Aretino in the eleventh century, to take the place of the old Greek names of notes. When the music staff of lines and spaces was invented, it became necessary to place one or more alphabet letters at its beginning to show what notes were intended to be represented. Such letters were called Claves; French, Clefs; English, keys, since they unlocked the secrets of the staff and gave, as it were, a key to all its notes.

In a similar fashion the letters were written upon the projecting tongues of the organ, thus transforming the tongues into keys by which the pitch of the particular note of each tongue was known to the organist. The key-letter was written upon the tongue, so it soon became convenient to call the tongue itself a key, Clavis, and the row of tongues a Clavier.

By no stretch of the imagination can it be said that the pre-Christian organ possessed a keyboard even in a most primitive form. (In this discussion we except the hydraulus which is acknowledged to have been centuries in advance of its day.) Both the magrepha and the mashrokitha had sliders which, moving back and forth, opened and closed the holes at the feet of the pipes. This horizontal motion of the slides is quite opposed to the vertical motion of the key as we know it. Of the size or shape of these sliders we have no information; to know that such a contrivance existed and that it furnished the slider principle to which the keyboard was later adapted is sufficient.

This slider principle was the basis of the keyboard action of the hydraulus as early as 250 B.C. The particular instrument which we examined in the previous article had nineteen keys, each 8" long and 2" wide. These keys were merely a means of transforming the horizontal motion of the sliders into a vertical motion. By this simple means the hydraulus keyboard was created.

Although the notes produced by playing on this keyboard formed a more or less chromatic scale, the keyboard itself was composed of all white keys, having no intervening chromatics as we think of them. Therefore the hydraulus was thought of not as a chromatic instrument but simply as an instrument able to play in the six modes given.

The action of the keyboard of the hydraulus was not cumbersome. Galpin tells us from his own experience that quite rapid music could be performed upon it. Speaking of the same keyboard, Audsley (1) says the keys were not like those of our modern claviers, but were in the form of balanced or pivoted levers easily manipulated, as is surely implied by "dancing" and "softly bounding" motions imparted to them by the fingers of "the highly gifted performer."

With very few exceptions, the hydraulus does not seem to have been in use later than the fifth century. Its loss is much to be regretted. For when the crude and rough devices of the eleventh and twelfth centuries appeared, the entire process of refinement, with its method of trial and error, had to be re-enacted. Although the keyboard of the hydraulus could not have been directly applied to the heavy action of the pneumatic organ, it undoubtedly would have pointed a shorter path to our present claviers. So cumbersome was the mechanism of these early instruments that it required nothing short of a good thump to depress the key.

One of the most complete descriptions that we have of the use of sliders for a keyboard is concerned with the organ erected in Winchester Cathedral during the time of Bishop Ethelwold (963-980). It required the attention of "two religious brethren of concordant spirit" to control the forty tongues arranged in two rows. There were ten pipes for each slide. According to Galpin (10) the scale given by Odo of Clugny, or Cluny (d. 942) would indicate that each of the two rows had a compass from G to c² with additional sliders for the two B-flats. On each slider the letter denoting the sound was written, and so the sets were called 'the alphabets.'

This was a mighty instrument. "Like thunder the iron tones batter the ear, so that it may receive no sound but that alone. To such an amount does it reverberate, echoing in every direction, that everyone stops with his hands his gaping ears, being in no wise able to draw near and bear the sound, which so many combinations produce" (1). Further on in this account we are told how the forty tongues were managed. This distinctly indicates the absence of a keyboard, and we may justly conclude that the pipes were caused to speak by moving the sliders or tongues in a horizontal direction backward and forward.

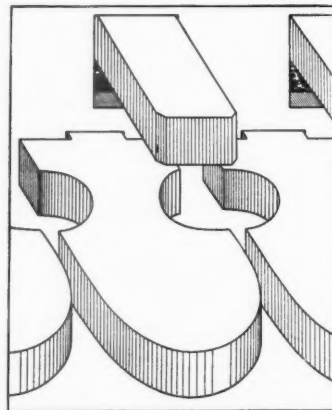
Concerning the pitch of the instrument at about this time, Hucksald (840-930) tells us that the organs of his day, both hydraulic and pneumatic, were tuned to what is equivalent to our C-major scale. Theophilus, writing in the eleventh century his *De Diversis Artibus*, tells us (1, page 23) that the keyboard was nothing more than a slide in which were the necessary perforations to allow the passage of wind to the pipes, when drawn out.

The earliest organ with a keyboard of which we have any authentic record was erected in the Cathedral at Magdeburg in the eleventh century; it is said to have had sixteen keys, but no mention is made as to what the notes were. The keys of this period are said to have been about an ell long (about 2' of our measurement), from 3" to 5" or even 7" wide, and 1½" thick. Both Seidel and Dom Bedos are quoted by Audsley as giving these dimensions. The mechanism was so clumsy and heavy that the keys fell about one foot, and the player had to beat them down with his fists; whence the expression "organ beater." Instead of our present action, strings and ropes were used. Apparently this organ contained a keyboard in the strict sense of the word, for the player "had to beat them down" and "strings and ropes were used."

Praetorius not only tells us that keys existed in the eleventh century but also gives us a full-size outline drawing (2, page

60) of the keys of the Magdeburg organ. The width of the early keys increased as the compass extended downward to the larger pipes, and the length increased with the number of valves to be operated. The combined resistance of many strong springs rendered the touch insensible to anything short of a thump.

From Seidel, quoted by Audsley, we learn that during the course of the twelfth century the number of keys was increased. A further development came when to each key were added other pipes, which sounded the third and fifth and their octaves. By the addition of these tones to the fundamental tones and their octaves already in the organ, a gigantic mixture was created.



OUR FIRST CHROMATIC KEYBOARD?
in the Halberstadt organ built by Nicholas Faber in 1361, from Audsley's
Art of Organ Building, courtesy of Dodd, Mead & Co.

Thus the organ remained, for several hundred years, with no relief from the constant full-organ effect until the separation of the individual registers was made possible by an invention of the sixteenth century. The organ of this period (twelfth century) was a melody instrument only. Organ compositions were unheard of, chord-playing was impossible, and the only use for which the organ was fitted was to announce plainchant.

In the thirteenth century, the Latin and Greek churches abolished the use of the organ in public worship. The decree was soon repealed in the Latin church, but the Greek church to this day has not restored the organ to its place in the services. Mr. Edwards (6) believes this was the very impulse that was required to further the art of organ-building. Controversy produced notoriety, he tells us, and we find the organ at last asserting itself in such a manner that in a few years every monastery possessed a small instrument called *Regal* to lead the voices. From this period the organ steadily progressed.

Dom Bedos (b. 1708) has recorded for us, from a fourteenth-century manuscript now in the *Bibliothèque Nationale*, the fact that the compass of fourteenth-century instruments was thirty-one notes. However, by far the most important part of the section he has recorded is the description of that ingenious invention of the fourteenth century, the roller-board—the greatest invention added to the organ during the entire century. The roller-board was a mechanical device whereby a vertical motion at a given point could be transmitted any distance to the right or left at a 90° angle. Up to this time, the keys were directly under the pipes which they operated, the wires which opened the pipe-valves being attached to the back of the key. As the bass pipes became larger, the bass keys had to be correspondingly enlarged. Thus the keyboard was strictly limited in its useful range. Since this invention allowed the lateral transmission of a vertical motion at any distance, the size of the keys could be considerably reduced, the compass of the organ was enlarged, and chromatics, especially those in the lower octaves, were soon added.

One of the mighty landmarks in the history of the organ is the Halberstadt instrument built in 1361 by the priest, Nicholas Faber, and later renovated, 1495. Praetorius left a description of this instrument, which he personally inspected, in his *Syntagma Musicum* (24). It had twenty-two keys, fourteen diatonic and eight chromatic. For the first time, in this instrument a successful attempt was made to obtain relief from the constant full-organ effect, which was all that had previously been in use. This result was obtained by introducing three claviers instead of the usual one. The upper one operated all the tiers of pipes combined, the middle one operated the Diapason alone, and the lowest one operated the lower portion of the Bass Diapason.

The addition of the complete set of chromatics within the octave in this instrument marked an important advance. The fight was long and hard before semitones or chromatics firmly established themselves in music of any sort. Their introduction into plainsong forced the organ-builders to include them in their instruments which were used only to announce the chant. It is most generally agreed that the use of the chromatics in the organ was, in a large measure, brought about in order to effect the transposition of plainsong to accommodate voices. Evidence overwhelmingly points to B \flat , "the lyric semitone," as the first chromatic added; it was the only chromatic in the 950 Winchester organ.

Early organ claviers had as their lowest note B. This note was not arbitrary, but it was fixed with the Greek tetrachords as a guide. Williams (22) tells us that Clavisius, a friend of Praetorius, gives us the reason why the claviers began with B and not some other note. The reason seems to have been derived from the tetrachords of the ancients of which Hypatehypaton, the principal tetrachord, began on B. The key is called Proslambanomenos, that is, the added key, for in antiquity, B was the lowest. According to Audsley (1) the tenth-century B pitch of the Magdeburg organ was a perfect-fourth lower than the pre-Reformation B pitch.

With these Greek tetrachords as a guide, the builders constructed the keyboard thus: B, C, D, E, F, G, A, B \flat , B-natural, C, etc. Sometimes the lowest B was omitted, and in a few cases the compass extended to E only.

The claviers of the Halberstadt organ are the earliest examples of chromatic keyboards known. The keys of this instrument were much larger than the ones of our claviers.

Rounded on the ends they were 4" from center to center. The chromatic keys were squared at the end and were 2" wide, placed 2 1/2" above the diatonic keys. These five chromatic keys were placed in a separate row from the naturals, almost as distinctly so as a second manual of the present day. The keys of the bass keyboard were square. These were too large to be played by the fingers and, as they had a fall of almost 2", were probably played by the hand or fist.

The compass of this instrument is not known definitely, but Praetorius says the compass of the highest keyboard "was the same and exactly like" that of the ancient Greek scale of fourteen natural notes from B to A. He also tells us that "the fifteenth natural key was the B near middle-C"! No doubt Praetorius is referring to the 1361 instrument here, for in another account, which we presume to be of the 1495 instrument with its fourth clavier, he gives the exact notes of the 22-note compass of the two highest claviers. The first clavier was the Discant keyboard and controlled the front row of the Diapason as well as its Mixture. We are told (22) that in the upper portion of the Discant clavier there were as many as fifty-six pipes sounding to each note. The notes: B-C-C \sharp -D-D \sharp -E-F-F \sharp -G-G \sharp -A-A \sharp -B-C-C \sharp -D-D \sharp -E-F-F \sharp -G-A.

The second manual, also called Discant, had a similar compass and controlled a Principal or Diapason. The third or lowest manual operated the lower portion of the Bass Diapason. The third or lowest manual operated the lower portion of the Bass Diapason. Our writer in Grove's (24) believes that these keys were thrust down by the left hand, by pressure from the shoulder, like handles, the spaces on each side being left for the fingers and thumb to pass through. Audsley gives the approximate sounding-range of this manual to be from 32'-B to 16'-C. The notes: B-C-C \sharp -D-D \sharp -E-F-F \sharp -G-G \sharp -A-B-C. The absence of B \flat from this manual is curious, for it, "the lyric semitone," was the first chromatic to be added to the organ (Winchester Cathedral, c.950).

The fourth and lowest keyboard was the Pedal clavier. This was added in 1495 when the Halberstadt instrument was renovated by Gregorius Kleng. The pedals were of the same gauge as the lowest manual clavier to which it was attached by cords. Hence, the compass of the Pedal clavier was similar to that of the third manual. The actual pitch of this instrument was about a tone above our medium pitch of C-528.

(To be continued)

St. Nicholas Collegiate Service Routine

Organist, HUGH PORTER

WHAT to do and how to do it are best learned by observation. St. Nicholas Collegiate Church, on Fifth Avenue, New York, has had its interior improved, its organ rebuilt by Austin, and then it took on Hugh Porter to direct its music. Console is buried on the front left, out of sight of congregation; choir sits on left and right sides of the chancel, facing each other; part of the organ is front left but the main sections seem to be in the rear gallery, left and right. Gallery organs did most of the work, save only for softer effects for the choir's benefit. It's an old and honorable church, supporting four solo voices and a paid chorus, twenty or so.

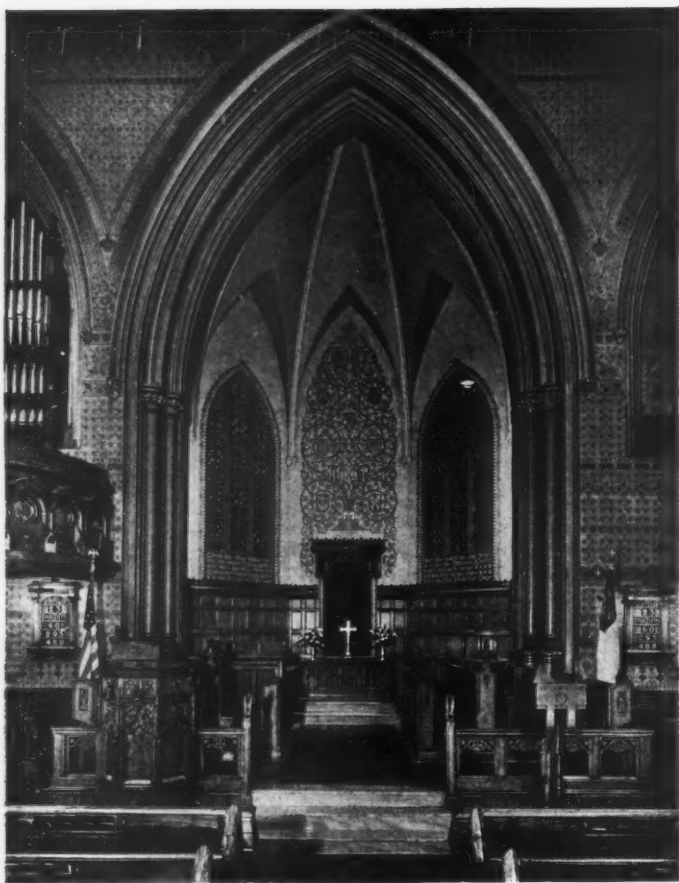
The form of service was quite satisfactory, I thought. If these comments are to be of any use to anybody they must obviously reflect what their author thinks—and they must reflect all of it, good and bad. Thanks to a strenuous life that makes some men do three times as much work as any man should, I did not arrive in time for the beginning of

Full details of a morning service in one of New York City's best churches, telling how an expert organist handles all details of his job of using the organ to weld the various parts of a service into a helpful and convincing religious hour.

the prelude, and can only hope that it began pianissimo and unobtrusively, not fortissimo and shockingly. The service:

Guilmant, Marche Religieuse. A fine selection, building up to full-organ climax. Mr. Porter stopped his prelude with ff, giving a moment of silence, and the ppp organ music (Call to Worship, presumably) ending with Chimes (Westminster Chimes on the calendar). Since abruptness in a service calls too violent attention to itself, I think Mr. Porter could improve that part by improvising a transition from ff to pp. Continuing the service, just as the calendar gave it—

Call to Worship. Westminster Chimes.



ST. NICHOLAS COLLEGIATE
Hugh Porter, organist; organs by Austin; console in left chancel, organs divided between chancel and rear gallery.

Processional. Choristers entered from the front right, passed down the right aisle, across the back, and up the center aisle. Reaching the center aisle, the singing stopped and the choristers stood where they were while Mr. Porter did an improvisation, whose purpose I could not detect. A descant was used for the final stanza; highly effective.

The Doxology.

Invocation and Lord's Prayer, followed by pp improvising to seat the late-comers and lead into—

"Jerusalem O turn thee," Gounod, and here we had that rare organistic accomplishment of an excellent accompaniment. Not once did he drown his voices. I venture the guess that 95% of all organists make the blunder of over-accompaniment. But not Mr. Porter; if anything, he was under in an occasional climax when it is not only permissible but excellent to over-top the voices. A staccato-like Pedal with 8' tone added served to lead the choristers into an accelerando in one section. The whole thing was splendidly done.

Summary of the Law—a short and appropriate ministerial reading followed by

Choir Response—as when in the Episcopal service the pulpit reads the Ten Commandments, each of which is followed by choral response. Here only one 'commandment' was read, with only one response. Mr. Porter gave his choir the pitch by ppp organ, hardly heard by the congregation, and the choir sang unaccompanied; both of which were as they should always be.

Responsive Reading. Congregation did not mumble, it read.

Gloria Patri, chanted.

Old Testament Lesson.

Jubilate Deo, chanted and accompanied with fine artistry; not once did the voices get lost in a useless torrent of organ accompaniment.

New Testament Lesson.

"The Palms," Faure, with perfect accompaniment again; not even in the climaxes, where it is sometimes highly dramatic to over-accompany, did Mr. Porter let his organ overpower the voices. I think on the whole that I'd have found it even better if he had overpowered at the final climax; after the singing stopped he raised his organ to full force, and it was quite effective.

Hymn. Mr. Porter played it through first, and must have had some special effect in mind for the organ background was subdued, the choir took it quite gently, and the congregation got no encouragement to sing. Some special effect was intended, and it was achieved.

Prayer. Some of the lights were put out for this; abruptness again, which I did not like because it drew attention away from the service and over to the lights. It would pay St. Nicholas to install a dimmer system; why shouldn't a church do things as beautifully as a theater does? The prayer closed with a choral amen, prepared by ppp organ.

Offering. While the ushers were preparing to take the collection Mr. Porter improvised softly, using the Harp with splendid effect. St. Nicholas needs to discard its present collection-plates and buy new ones three or four times as large; it doesn't help a service to see money and envelopes slipping off collection plates that are very obviously too small.

"Hosanna," ar. Bitgood. This one I do not know but it was quite subdued, both for voices and organ. At its close, Mr. Porter continued ppp improvising through the prayer and into the choral amen.

Hymn, played through first on the organ; in waltz time and inappropriate. Having a waltz in the hymnal doesn't make it church music. Here the clergy blundered—for no musician would choose a waltz.

Sermon. Twenty-two minutes. We pass over it as of no importance here, however excellent it was.

Prayer—short, with the amen spoken.

Recessional Hymn, first played half through. "Crown Him with many crowns," which I would have taken with all the voice and organ power available—how would you? Mr. Porter again held to the subdued style. Choristers took the shortest way back to their room. Fortunately, some of the hymns were abbreviated by the omission of some stanzas; can there be any warrant for singing more than three or four stanzas of any normal hymn? The fact that the church authorities may demand it is not warrant but blunder.

Benediction.

Choral Amen.

Lemmings, Marche Pontificale, which Mr. Porter lead into appropriately by an improvisation between the amen and the postlude; abruptness, that grand destroyer of all art, was thereby avoided. By bumping into a dozen people I got back into my pew and sat through the postlude; by the time Mr. Porter had finished and left the chancel, the congregation was still hardly more than a half departed. It was encouraging to see so large a congregation.

The service order impressed me as quite superior. The pastoral prayer—a danger spot in the service if there ever was one—was broken into three or four prayers, the minister saying a closing sentence but not an amen to each; he may have taken them from a printed liturgy, for they were good enough. The service as a whole, because the clergy's part seemed like genuine thought rather than free speaking, and the music's part was not only done with superior artistry but also in many spots served to unite the various disjointed parts into a component whole, ranked so high that St. Nicholas deserves to rate as one of our best churches. Everything is done well there. Even the ushers, all appropriately garbed in formal dress, added their share by being cheerful men who didn't reflect the idea that the Christian religion is depressing. The choir needs twelve more voices, for greater power and brilliance. The organ seems highly satisfactory—large enough to furnish the soft richness and variety every artistic service

REPERTOIRE 1939-1940

As customary, obvious Christmas and Easter selections are omitted.

Andrews, Lord of all being
Attwood, Teach me O Lord
Bach, Break forth O beauteous
Jesu Joy of man's desiring
My faith is still secure
O Savior sweet

Bairstow, Promise which was made
Barnby, King all glorious
Baumgartner, In Him we live
Beach, Benedic anima mea

Lord of the worlds above
Bairstow, Promise which was made
Bingham, Festival Te Deum Bf
Bortnyansky, Cherubim Song
Brahms, How Lovely

On this earth we have
Rhapsody (alto and men)
Burke, St. Patrick's Prayer
Burleigh, Were you there
Chapman, All creatures of our God
Col-Taylor, Lift up your heads
Davies, God be in my head
Dett, Listen to the lambs
Dickinson, List to the lark

Whatsoever is born of God
Elgar, Fear not O land
Fanning, Let your heart not
Farrant, Lord for Thy tender
Fletcher, Ring out wild bells
Foote, God is our Refuge
Foster, O for a closer walk
Franck, Bless the Lord

O Lord most holy
Psalm 150
Franz, Come gracious Spirit
Garden, All Thy works praise
Gardiner, Evening Hymn
Garrett, Prepare ye the way
Gaul, All praise to God
Gounod, Jerusalem O turn thee
Sanctus

Greenfield, Blessed be Thou
Gregor, Hosanna
Gretchaninoff, Lord is my Light
Hall, O Lord my trust
Handel, And the glory

Behold the Lamb
Hallelujah Chorus
O lovely peace
Haydn, Achieved is the glorious
Great and glorious
Lo my Shepherd is divine
On Thee each living soul (trio)
Holst, Festival Te Deum
Turn back Oh man



ST. NICHOLAS

One of the buildings of Rockefeller Center in the background; photo by F. H. Radowski.

Ivanov, Bless the Lord
Jacob, Brother James Air
Jennings, Springs in the desert
Kitson, Lift up your heads
Kremser, Hosanna Thou O Lord
Macfarlane, Jesus calls us
Open our eyes
Martin, Ho everyone
O come before His presence
Matthews, Blessed be Thou

Mendelssohn, Be not afraid
Blessed are the men
He watching over Israel
I waited for the Lord
Lift thine eyes
Night is departing
O come everyone that thirsteth
O come let us worship
Mozart, Benedictus (Mass)
Gloria (Mass in C)
Glorious is Thy name
Jesu Word of God Incarnate
Lord we pray Thee
Noble, Benedictus es Domine Am
Fierce was the wild billow
Grieve not the Holy Spirit
O wisdom
Parker, Before the heavens
In heavenly love abiding
I will set his dominion
Lord is my Light
Pergolesi, Glory to God
Porter, Fruit of the Spirit
O Master let me walk
Purcell, Rejoice in the Lord
The Bell Anthem
Rachmaninoff, Glorious forever
Roberts, Jesu priceless treasure
Rogers, Seek Him that maketh
Schubert, Ave Maria (solo)
Jubilate Deo Bf
Lord is my Shepherd
Omnipotence
Schuetz, Pharisee and Publican
Shaw, With a voice of singing
Worship
Shelly, King of love
Sibelius, Onward ye people
Sowerby, I will lift up
Spicker, Fear not O Israel
Stainer, I am the Bread of life
O Savior of the world
Stanford, Jubilate Deo Bf
Stewart, Holy holy holy
Tchaikowsky, How blessed are they
O praise the Name
The Pilgrim Song (solo)
Webbe, Come Holy Ghost
Wesley, Lead me Lord
Whitehead, When morning gilds
Willan, Apostrophe to Heavenly
Magnificat Bf
Williams, In the year that king
King's Highway
Te Deum Laudamus
Wood, Magnificat
The Twilight Shadows
Woodman, Song in the night

must reflect. The organist is an artist. St. Nicholas is a good place to go on a Sunday.

Why do occasional men and women think they may talk aloud in the rear of a denominational church during service though they never once commit such grossness in an Episcopal or Catholic church? The ushers could and should prevent it. Unpleasant job, of course, but the church is more important than one or two mistaken individuals.—T.S.B.

BIOGRAPHICALLY

Since we are dealing with Mr. Porter's services and, photo-

graphically, his church and himself, the biographical facts are added. Hugh Porter was born at Heron Lake, Minn., had his early schooling in Marion, Ind., and his highschooling in Evanston, Ill.; he graduated from the American Conservatory, Chicago, in 1921 with the Mus.Bac. degree, from Northwestern University, Evanston, in 1924 with the B.A., and from Union Theological Seminary School of Sacred Music, New York, with the M.S.M. degree in 1930; in 1932 he won his F.A.G.O. certificate. His organ teachers were John Doane, Lynnwood Farnam, Wm. Middelschulte, and he did coaching

with Dr. Eric DeLamarter, Dr. Palmer Christian, and Nadia Boulanger. Other studies were done under Frank LaForge, Dr. T. Tertius Noble, Rosario Scalero, and Howard Wells.

His first position was with the First Presbyterian, Hartford City, Ind., in 1912, followed by others rapidly progressing through Chicago (1919-23) to New York in 1925 where he has remained and where his positions have included Calvary



HUGH PORTER

organist of St. Nicholas Collegiate, New York, faculty-member of the School of Sacred Music and Juilliard Summer School.

Episcopal 1925, Heavenly Rest 1929, Second Presbyterian 1930, and since 1936 the Collegiate Church of St. Nicholas, where the present Austin organ is the result or combination of previous instruments by Hutchings and Odell. In New York he is also organist for the Oratorio Society, teaches organ in the Juilliard Summer School faculty, and gives two theoretical courses as faculty member of the School of Sacred Music. For seven years he was organist for Chautauqua Institute (1924-31) and from 1925 to 1928 was on the faculty of New York University.

In 1932 he married Ethel K. Flentye, a graduate of the Juilliard Graduate School and teacher of music in the Dalton Schools; they have one child, and the family spend the summer in the Connecticut country within commuting distance of New York.

All of which constitutes the basic facts. It remains to be said in addition that Mr. Porter is a quiet, industrious, sensitively artistic man with an unusual capacity for standing on his own and doing what he thinks is right whether you like it or not. And most people like both it and him. On Fifth Avenue at last, after hardly more than a decade in the City, he has abundantly earned the right to be ranked as one of the City's best church musicians.

Getting the Details Right

• Musical America spots a few common errors and corrects them. Not 'Die Götterdämmerung,' 'I Pagliacci,' 'La Tosca,' but 'Götterdämmerung,' 'Pagliacci,' and 'Tosca.' Not 'The Sorcerer's Apprentice' but 'The Apprentice Sorcerer.' Not 'de Falla' but 'Falla' or the full name, 'Manuel de Falla.' Not

'Händel' or 'Haendel' but plain 'Handel' as that gentleman himself demanded. Let's remember 'em.

A Tuning Consolette

Devised by Charles W. McManis for one-man tuning

• To obviate the necessity of having an assistant to hold keys at the console while the tuner works inside the chests, Charles W. McManis, Mus.Bac. and organ-builder of Kansas City, Kans., has devised the consolette pictured herewith, by which he can, in organs built by him, tune without an assistant. Though Mr. McManis originated the device out of his own experience he makes no claims as to its being the first or only such consolette used in the organ world.

The device has, as shown, one octave of keys, maple naturals and walnut sharps; the six triggers on the end control the various octaves of the chest; and there is a lock-down lever by which, says Mr. McManis, "I can hold 'em down while I go climb a big whistle." The consolette attaches to the electrical system of any section of any McManis organ, and he is considering some simple mechanical additions to various organs at present under his care in and about Kansas City so that the tuning consolette can be used on them as well.

"I set a temperament in a fourth the time necessary with a key-holder at the main console, and with complete elimination of the usual nervous strain. It also speeds up regulation work, though the final finishing should always have a good listener at the console."

The consolette keyboard and its frame can be easily raised to permit adjustments, and the whole contact system can be removed easily. "The cable has plenty of spares in case of too much twisting at some time."

It is easy enough to devise a system by which the consolette can be made to operate with any organ. Says Mr. McManis: "The console cables and the chest wiring must hook together somewhere, and it is usually the custom to hook them up conveniently for testing. Some builders use a junction-board similar to the stationary contacts against which a rocker-type switch rocks—for example, 1/8" wires flattened and spaced 1/8" apart. Some of the supply-houses advertise this type of junction-board." One contact from this junction-board goes to the main console and the other to the chests; the consolette is attached to perform the function of the main console, and as built by Mr. McManis and pictured here it



TUNING CONSOLETTE

devised by Charles W. McManis, Kansas City organ-builder, to make tuning easier and obviate the need for an assistant.

can be used only in organs with this particular type of junction-board. "However, junction boards of this type are not hard to install" and Mr. McManis expects to add them, as already noted, to instruments now being serviced by him. "The spreaders of the consolette cable cover an octave each and are independent of each other so that any irregularity of spacing between the octave groups in the junction boards can be compensated for. No special provision is required in chest construction."

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Some Rights & Wrongs

PERHAPS we should caution readers that matters of spelling and style belong to the magazine, not to individual writers. If individuals had their way, one and the same thing would appear in one and the same magazine in a dozen different spellings; it is much better to have uniformity.

For example, neither Mrs. Iona Burrows Jones nor the H. W. Gray Co. spell it 'Marbeck'; both use 'Merbecke' and we've not the least wish to ask them to change. But since, in our opinion, the best authorities on spelling gave preference to Marbeck, T.A.O. used it that way. The prime attention of Mrs. Jones and the H. W. Gray Co. was the music; probably neither one cared a continental about the spelling, preferring to take it as they found it. Which is as it should be.

A safe rule is: When in doubt, blame T.A.O. There are decisions hard to make. Mr. Frederick C. Mayer of West Point thinks the e on the end of Bombarde is a waste of space and a pain in the neck. So, in consideration of Mr. Mayer's prominence in the world of the organ T.A.O. chopped the e off, but within six months we ran into difficulties with Senator Richards and Mr. Harrison, both of whom wanted the immediate restoration of the e. Now what? It's two-to-one in favor. Perhaps the best way is to let dictionaries and magazines handle elements of spelling while authorities on other subjects confine themselves to those subjects rather than on how to spell this or that connected with them. Could anybody agree to that? I doubt it.

—t.s.b.—

"I am not going to renew my subscription because I deeply resent your attack upon what you call 'denominational' churches. Your use of the term is grossly inaccurate. According to the dictionary, 'denominational' means 'of or pertaining to a distinctively named church or sect.' There is no more reason why the Presbyterians and Lutherans should be called denominational than the Catholics and Episcopalians. I know that certain high-church Episcopalians use the term in a sneering way to characterize non-Episcopal bodies because they wish to insinuate that such communions are not churches at all but merely social clubs. But it is unworthy of T.A.O. to use the term. Religious controversy has no place in an organ magazine. If you must separate the sheep from the goats why don't you use a term like 'non-liturgical' or 'evangelical' which has no insult attached to it?"

Some of which is quite logical, though I do not remember that I ever sneered at non-liturgical churches. The dictionary rather supports than denies our use of the term, for the Christian church originally was entirely Catholic, with the Episcopal church following the Catholic so closely that they were brothers under the skin. They were not "distinctively named churches or sects" but were the Christian church.

However this sneering business is missing the mark. I have for many years known some of the highest of the high and best of the best, and I have yet to see any of them sneer at other churches. Organists far from the large cities are too ready to suspect that organists in the big cities look down on them; I've met this suspicion many times. But there is no ground for it. Obviously the charlatan, whether in large

or small surroundings, looks down on everybody and everything, but so far as New York City organists are concerned, they have no trace of such an attitude towards organists in other cities, towns, and villages, even though they deplore poor music wherever found and by whomever made. When a visiting organist comes to New York I hope he or she will not pre-judge our local organists on any such unworthy standards of sociability and goodwill.

Again it seems advisable to say that whatever affects the welfare of the organ world is distinctly the proper subject for discussion in T.A.O., be it religion, politics, organ sonatas, or choir robes. It's distinctly the business of the organist to take interest in anything and everything that will make the church service and the church itself minister more helpfully to common humanity. And the devil knows that if humanity ever needed help it is right now in this evil world of idiotic, thieving, murdering politicians. No man need try to tell me that the American citizens, if left to themselves and guided by their native moral senses, would deliberately go in for confiscation of money and property rightly earned by or bequeathed to other American citizens, nor attempt to make a comfortable living by working fewer hours and demanding more money for those fewer hours. Nor that that one-time solid nation of honorable German citizens would deliberately confiscate the property and lands of smaller nations and murder every man, woman, and child standing in their atrocious way. I admit this has nothing to do with organists; yet even an organist must sometimes think about something other than playing an organ.

—t.s.b.—

This happened in Brooklyn. A couple wanted to be married in church, they wanted the organ used, but asked to bring in their own organist. They had no more right to do that than they would have had to bring in their own minister. However the organist gave his consent and the minister gave instructions that the fee for playing the organ would have to go to the organist of the church, irrespective of whether or not a duplicate fee went to the imported organist. And there was trouble over that.

Nobody but a fraud would attempt to deny the justice of that demand. If the groom wants to start his married life by any such piece of unethical dealing with his fellowman, that's all right by T.A.O., but it might be well to again record the facts, which are that only the appointed organist has any right to use the organ in his church, that no outside organist may use it without the organist's consent, that if any wedding or funeral party wants the organ used they must pay the organist for it just as, with most churches, the sexton, florist, undertaker, and all others who perform services for weddings and funerals must be paid. All churches employ ministers, organists, and sextons; outsiders have no more right to occupy and use a church edifice than they would have to occupy some other man's home.

I have long had two notions about church finances. First, I'd like to see the money-changers driven out of the service entirely, the collection-baskets to be displaced by a dues-system based on each member's capacity to pay, the money collected by the envelope system, the envelopes deposited in proper boxes in the outside vestibule. Second, I'd like to see all

supplementary services performed for recorded members of the parish without cost or fees of any kind, these costs to be met out of the regular church budget and either included in the salaries paid the church's trio of important employees or paid as extra fees by the church out of its budget when the extra services happen to be required. The words usually spoken by the clergy before or after taking the collection are the most flagrant piece of hypocrisy still clinging to modern church conduct.—T.S.B.

Borrowing is Centuries Old

By Lieut.-Col. GEORGE DIXON

Some historical notes on the development of the idea in England

BORROWING is a subject of perennial interest. Though it often involves a coupling action, it is distinct from Transfers previously discussed. The latter enables a group of stops to be silenced on its own manual and made playable on another. The so-called floating divisions, which are available on different manuals at will, are somewhat similar in principle. Neither of these methods comes under the head of borrowing, any more than does, say, the Swell-to-Great coupler.

The term Borrowing is generic and this good honest Anglo-Saxon word has in modern times been made to masquerade under such various high-sounding Latin derivatives as: Augmentation, Derivation, Duplication (or should it be Duplexation?). One British firm, not to be outdone, actually invoked the Greek tongue and described their device as *Metechotic*. This was probably a method of transfer, rather than borrowing in the strict sense.

The idea of making one rank of pipes serve to form two or more stops is very old. In fact, borrowing, under the name of Communication, was used at least 230 years ago. In 1710 Rénatus Harris built an organ for Salisbury Cathedral containing 16 stops on the Great, 11 on the Écho, and 8 on the Choir. There were however four manuals and 14 of the Great stops were made playable on the extra keyboard by Communication. A similar plan was adopted by Messrs. Hill at Birmingham Town Hall more than a hundred years ago where the Solo Organ consisted of stops from the Swell and Choir played on the fourth manual. The first heavy-pressure reed ever made, an 8' Ophicleide on about 9" wind, was inserted on the Great of this organ in 1837, and during the reconstruction in 1843 it was removed to the Swell.

Borrowing Swell stops to form the Solo Organ was also adopted by Schulze in his celebrated five-manual instrument built for Doncaster Parish Church about 1860. A certain number of Pedal stops were partly borrowed from each other—or Extended.

English builders however continued almost without exception to use independent Pedal materials till near the end of the last century and did not take up manual extension for a long time afterwards. During that period our Pedal Organs generally were woefully deficient in variety of tone, especially in soft stops, though some were efficient in a crude sort of way. Four to six stops were considered adequate for quite large instruments, sometimes even with four manuals. These were usually: 16' Open Wood (miscalled Diapason), 16' Bourdon, an 8' stop, and a 16' reed; the 16' Violone occasionally appeared as a substitute for or addition to the Bourdon. In cathedral instruments the 32' Open, a mixture, and an 8' reed were added. All these were independent registers. Fine as this foundation undoubtedly was, it was obviously conceived as a bass for the Great Organ only. Softer basses suitable for the quieter Swell or Choir combinations were wanting, and, except the big reed, no effective Pedal solo effects were possible.

These serious limitations of our Pedal Organs were first made clear by Thomas Casson, who came into prominence as a reformer towards the end of last century. He was roughly contemporary with Robert Hope-Jones. Like him, he was not originally an organ-builder, but he took a very great interest in control and tonal structure. His ideas on stop-control did not find much favor, but it was largely due to him that the subversive tonal ideals of Hope-Jones were neutralized on this side of the water. With regard to the Pedal Organ, Casson pointed out, that to furnish it with the necessary variety of quieter basses and solo effects by means of independent registers would be prohibitive in cost and space. To get over the difficulty he advocated judicious borrowing, and there can be no question that this method proved practicable, fruitful, and, above all, economical.

A procedure employed in Germany over three hundred years ago used the lower part of a manual register to form the upper range of the corresponding 16' pedal stop. This is sometimes used for providing enclosed basses for the Swell. Another method suggested by Casson, probably the most valuable of all, is to borrow manual doubles in identical pitch as Pedal stops; good use is thus made of large expensive pipes which would otherwise be for the most part dumb. After all, how many times a year are the lowest pipes of manual doubles made to speak by the fingers? All the borrowings described were advocated by Casson as convenient means for increasing the resources of the Pedal Organ.

Our greatest nineteenth-century builders made very little use of borrowing. Henry Willis and Thomas C. Lewis occasionally obtained 32-16-8 stops from one rank of pipes, generally by coupling actions. The Bass Flute was sometimes partly borrowed from the Bourdon by double grooving, as Schulze had previously done at Doncaster. In one or two instances the lowest thirty pipes of the Great Double Open were placed on a separate chest and used as the Pedal Violone. After the beginning of the present century, the methods advocated by Casson were exploited to the full by Messrs. Harrison of Durham, even in their largest cathedral organs. Afterwards other builders gradually followed suit. The most recent example is the new organ now being built for Norwich Cathedral by Messrs. Hill, Norman & Beard. The Pedal contains 28 stops, including seven manual doubles borrowed in identical pitch, and several other stops partly borrowed from each other.

About 1910, at St. James' Church, Muswell Hill, London, Messrs. Harrison made the Great Tromba and Clarion play independently on the Choir, and controlled them by duplicate draw-knobs. They had previously used transfer couplers for this purpose. In the same year they borrowed the 16' and 4' Tubas on the enclosed Solo at Newcastle Cathedral from the parent 8' register, making 16-8-4 stops from one rank of 85 pipes; there is also an independent 8' Tuba outside the box. This was merely an application to the manuals of the method long used on the Pedal for obtaining 32-16-8 stops from one rank by suboctave and octave coupling action—which has now come to be called Extension.

It is a remarkable fact that as long ago as 1856 the Schulze firm designed an extension instrument to be used as a transportable organ for concert tours. It will interest American readers to know that Edmund Schulze actually built an extension organ in 1860 for the Church of the Immaculate Conception, New Orleans, to reduce the initial cost and expense of transport. About 1910 Lewis & Co. (successors to T. C. Lewis) built a large extension organ to the design of Kenneth G. Burns, with tubular action, for St. Matthias' Church, Richmond, Surrey. The complications with this form of mechanism must have been terrific; it is questionable whether the game was worth the candle. However that may be, the instrument was subsequently rebuilt by Messrs. Willis with electric action.

The great exponent of the extension system in this country has been John Compton who invariably uses electric action.

He has built a large number of successful instruments, especially in difficult and confined situations where it would have been impossible to install an organ of the ordinary type. He has used borrowing for providing mutations and even mixtures. In one organ a 16' Bombarde was extended to give a manual 5 1/3' Quint Reed. The mixtures consisted of fifths and octaves only, consequently the slight difference between the tempered and true fifths was scarcely noticeable. Other firms have used these methods, though not so widely as Mr. Compton.

Extension has been attacked on false grounds by its enemies and supported with much doubtful arguments by its friends; it is difficult to consider it dispassionately from all points of view. In the ultimate it is selective coupling at various intervals with the compass completed throughout the clavier. It is not a little curious that some of the most vehement opponents see no harm in filling their instruments with octave and suboctave couplers, and in using them indiscriminately.

The gravest objection to extension is the want of contrast and variety resulting from a limited number of ranks' being used to make up a multitude of stops in different departments, although a few manual extensions in a medium-sized instrument add much to its resources.

We Did It 15 Years Ago

By LeROY V. BRANT

How a three-manual organ of 1894 was remodeled in 1924

DISCUSSION of the advisability and technic of remodeling old organs is instructive, interesting, and profitable. We learn much of tonal architecture while engaging in the discussion and research necessary to carry it on intelligently—and a gain in such knowledge is of inestimable worth to every organist. We have not the money to spend for new instruments we had in the twenties, hence the element of economy must be considered, and the interests of economy are frequently served by remodeling an old instrument.

Strangely enough the interests of art are frequently also served by such procedure. The tendencies of the twenties was toward high pressures, unification, and omission of mixtures. Strings on 20" wind, synthetic tones made with the jugglery of switches—all this and more was bestowed on a long-suffering organ world and heralded as a grand advance in the art of organ-building, the new and therefore the desirable. But lo! we have learned that the low pressures of fifty years ago are possessed of a beauty of which Hope-Jones wot not. We have learned that we cannot play Bach on some of the monstrosities of unification. We have learned that even as Stradivarius knew certain marvelous secrets of violin lore, so did Roosevelt and other earlier American builders know certain secrets of the art of building organs.

My purpose is not, however, to discuss the merits of the old or the faults of the twenties. Taking it for granted that the reader realizes that correct principles are correct principles, regardless of their chronological position, I want to tell of the resuscitation of an old Hook & Hastings.

The final cost of the job was \$7,500. An extraordinarily good job of installation was done, including the building of a chamber for the Swell Organ. A church with better available space could install a like instrument more cheaply, and a smaller one for proportionally less, of course.

The committee found a three-manual Hook & Hastings for sale, as was, on the floor of the church, for \$2,500. The organist investigated and reported that the instrument was well designed from the point of tonal architecture. This point is one of two to consider in purchasing an old instru-

SAN JOSE, CALIF.

TRINITY CHURCH

Built by Hook & Hastings, 1894

Moved and remodeled in present church, 1924

Original: V-35. R-40. S-35. B-O. P-2304.

Now: V-35. R-37. S-37. B-1. P-2121.

†Omitted in remodeling; *added in remodeling.

PEDAL		St. Flute 61
*EXPRESSIVE		Salicional 61
16	Diapason 30	Sal. Celeste 49
	Bourdon 30	Aeoline 61
	*Bourdon (S)	4 Fl. Traverso 61
8	Cello 30	Violina 61
16	Trombone 30	2 Flautino 61
GREAT		III Mixture 183
*EXPRESSIVE		8 Cornopean 61
16	Diapason 61	Oboe 61
8	Diapason 61	Vox Humana 61
	*Dulciana 61	Tremulant
	Doppelfloete 61	CHOIR
	Gamba 61	*EXPRESSIVE
4	Octave 61	8 Geigen 61
	Flute h 61	Concert Flute 61
2 2/3	Twelfth 61	Dulciana 61
2	Fifteenth 61	*Dul. Celeste 61
IV	†Mixture 244	4 Flute d'Amour 61
8	Trumpet 61	†Fugara 61
4	Clarion 61	*Dulciana 61
8	*Chimes 30	2 †Piccolo h 61
SWELL		8 Clarinet 61
16	Bourdon 61	*Tremulant
8	Diapason 61	

ORIGINAL ACCESSORIES

Couplers 9: P-P-4'. G-P. S-P. C-P.

S-G-8-4. C-G-16-8. S-C.

Fixed combinations: 3 GP. 3 SP. 2 CP.

ment, the other being the quality of workmanship and materials.

We tried out the organ, found it tonally beautiful. It was to be sold, not because it was a poor organ but because it belonged to a wealthy church that desired a larger modern instrument. The leathers appeared to be as good as the day it was installed, back in 1894. The action was electro-pneumatic, one of the first organs on the Pacific coast with such action completely reliable. The Great and Choir were unenclosed, the one swellbox was much too cramped and ineffective. Nevertheless the committee had vision to see what might be done, and bought the organ. That the console contained over \$1,000. in platinum contacts showed something of the values that had gone into its making.

The organ was to be moved to a church less than half the size of that which had housed it, hence a few changes seemed to be in order. Few were made in the Swell; the bottom 30 notes of the 16' Bourdon were placed on a unit chest, making it possible to have an additional soft Pedal stop. The old swellbox was completely scrapped, as were the shutters. New and effective shades with elctro-pneumatic engine were installed, and a new Tremulant.

The only change on the Great was the substitution of a Dulciana for the four-rank mixture, which I now think was a mistake. Great, Choir, and Pedal were placed behind shutters, separate from the Swell; considering the size of the organ with respect to the auditorium, this seemed wise. After using the changed organ for fifteen years I still believe the enclosing of these three sections made them more valuable, although some brilliance was unquestionably sacrificed in so doing.

Having in mind general usefulness and flexibility, two changes were made on the Choir; the Fugara was changed to a Dulciana Celeste, and for the harmonic Piccolo a 4' Dul-

ciana was substituted. The combination of Dulciana, Unda Maris, and 4' Dulciana is a heavenly one. A Tremulant was added.

As before stated, the Pedal was enriched by the addition of a borrow from the Swell Bourdon. Lack of funds prevented a similar procedure with the Great double, although a delightful Pedal stop could have been thus secured.

Chimes were added to the Great, a 30-note set. In the console it was necessary to add a second shoe for the Great-Choir-Pedal shutters. A standard pedalboard was substituted for the old straight one. A new blowing-plant was purchased, as the wind was not steady in the original installation.

A simple and comparatively inexpensive plan eliminated at least 95% of the annoying sound of wind-rush heard in many installations. The committee placed the blower and generator in a shed in the rear of the church. The wind-conduit was run 6' underground to the church, the pipe buried in cement. I can turn on the motor and no one will hear even the closing of the shutters as wind enters the engines; the sound is no louder than that of a person indulging in a sigh.

The organ I have described has been in use, since we purchased it, for over fifteen years. It is a source of perpetual joy to the parish, to visitors, and to me. The church has presented many world-famous artists in concert on it, including E. Power Biggs, Winslow Cheney, Claire Coci, Virgil Fox, and others, and all have expressed themselves as delighted at the vitality and beauty of the tone. On it one can play equally well, "Silent Night" and Maleingreau's Passion Symphony. There is nothing ugly on it.

I have written at length about this organ because the outstanding results obtained here can also be obtained by any other church purchasing any other GOOD old organ, and using judgment in fitting it to the needs of the parish. One must have good tone and tonal architecture to begin with. But given that, one may do much with comparatively little money. Remember only one thing, an organ is not necessarily good just because it is old. Men of long ago also made mistakes.

In purchasing and remodeling, here are a few points to be considered:

1. See that all pipes are in reasonably good shape, and that the Diapasons and similar pipes do not contain so much lead that they sag.
2. Determine that the natural tone quality of the individual ranks is good, and emphatically that the correct ensemble is there. If that ensemble does not exist, one must determine that it is feasible and not too costly to add the necessary ranks.
3. See that a reasonably adequate Pedal Organ either exists or is feasible.
4. See that chests and leathers are in good shape. Leather may, of course, be renewed (at considerable cost) but faulty chests should deter the purchase. Do not worry that the chests are sliderchests; organ-builders can still get along with them.
5. Do not purchase an organ using over $3\frac{1}{2}$ " wind on the flues.
6. Do not worry that a console is not modern. Franck played magnificently on a console as unhandy as one could well be. Modern conveniences are desirable, but not indispensable. Most organists still prefer a lovely instrument with power and flexibility of tone and tonally correct ensemble, to a poorer instrument with every combon and mechanical aid that can be purchased.
7. Consult some maintenance-man on all points of installation. Problems are bound to arise which the organist cannot solve intelligently.
8. If you can possibly get the money, buy a new organ instead of an old one, unless you have a treasure in the church—a treasure intrinsically valuable from the artistic standpoint.

An Organ of 1886 by Butler

By ROBERT O. DAVISON

• In a small Methodist Church in Brookline, N.H., there is a one-manual & pedal organ which, according to local records, was built in that town by Issac W. Butler, who made all parts of it excepting the ivory on the keys. It was purchased through public subscription by the Methodist Society of the town in 1886 at a cost of \$435. The new organ replaced a harmonium. The stoplist:

Pedal: 16' Sub-Bass 27w.

Manual: 8' Diapason 58m, Dulciana 58m, Melodia Treble 46w, Stopped 'Diapason' Bass 12w, 4' Octave 58m, Principal 58m.

Accessories: Octave Coupler, Bellows Alarm, Pedal Check, and a pedal to operate the shutters.

The entire manual pipework is enclosed in the swell-box. The organ has a very fine tone; it is blown by hand, the case contains no metal pipes but only wood dummies that are split down the middle.

The Methodist congregation has united with the Congregational Church so that the old building is no longer used, save occasionally during the summer. The last time I played the organ was on Old Home Sunday four years ago, when the church was open and I set my grandfather to work pumping the organ while I played on it.

Can anyone add further information about Mr. Butler and any other organs he may have built?

\$1800. Position Open

• But not now; the time limit passed with February. It was for a radio accompanist for WNYC, one of America's finest stations so far as the music-loving tax-payer is concerned. Salary was \$1800. minimum, probably \$2399. maximum. And it was civil-service, with these "Requirements: 5 years' experience as an accompanist in the concert stage, or radio fields, or a satisfactory equivalent. A piano diploma from an accredited music school will be accepted in lieu of two years of the above experience. Additional credit will be given for ability to play the organ, or other pertinent instrument." Written examination counted 30 points, practical 50, and training, experience, and personal qualifications the other 20. The work was "To accompany radio artists on the piano at auditions and on the air; act as soloist and standby pianist; assist in arranging musical programs and music for dramatization; and under supervision to perform related work." All of which should be interesting and happy employment.

WNYC also had such a vacancy for radio dramatic assistant, at the same salary.

A sad commentary on this, not at all charged to WNYC but definitely charged against American vote-hunting politicians, is that the coal-delivery men in New York recently won a strike, with New York City's mayor's assistance, whereby they get, if we remember rightly, about \$43. a week, which makes \$2236. a year. The musician and literary worker, of whom were required in one case five years' experience, and in the other two years with a baccalaureate degree, were offered only \$1800. minimum and a possible \$2399. maximum. And if any reader thinks that relationship of reward for educational and cultural activities compared to coal-heaving is contributing to the future welfare of America—but there couldn't be any subscribers that dumb.

T.A.O.'s registration bureau notified such as were on its list and interested, of WNYC's vacancy. What a grand nation ours would be if all public employees, from the president down to the cop on the corner, were as honest, intelligent, efficient, courteous, economical, and consistent as is radio station WNYC.

CHICAGO, ILL.
FIRST LUTHERAN CHURCH
Wicks Organ Co.

Finishing, H. V. Willis
Organist, Edgar A. Lundberg
Dedicated, Nov. 26, 1939
Recitalist, Mario Salvador
Stoplist, Mr. Lundberg
V-22. R-23. S-50. B-25. P-1657.
PEDAL: V-2. R-2. S-13.

32 Resultant
16 DIAPASON 44
BOURDON 44
Stopped Flute (S)
Gemsborn (G)
10 2/3 Gemsborn (G)
8 Diapason
Bourdon
Stopped Flute (S)
Violoncello (S)
Gemsborn (G)
16 Trumpet (G)
8 Chimes (G)
GREAT: V-6. R-7. S-10.
EXPRESSIVE (with Choir)
16 Gemsborn
8 DIAPASON 73
English Diapason (C)
CLARABELLA 73
GEMSHORN 97-16'
4 OCTAVE 73
Gemsborn
II GRAVE MIXTURE 122
12-15
8 TRUMPET 85r16'
CHIMES 25
Tremulant

SWELL: V-8. R-8. S-14.
16 STOPPED FLUTE 97
8 GEIGENPRIN. 73
Stopped Flute
ROHRFLOETE 73
VIOLONCELLO 73
SALICIONAL 73
VOIX CELESTE tc 61
4 Stopped Flute
Salicional
2 2/3 Stopped Flute
2 Stopped Flute
8 CORNOPEAN 73
OBOE 73
4 Oboe
Tremulant

CHOIR: V-6. R-6. S-13.
16 Gemsborn (G)
8 ENGLISH DIA. 73
CONCERT FLUTE 85
Gemsborn (G)
DULCIANA 85
UNDA MARIS tc 61
4 Concert Flute
Dulciana
2 2/3 Dulciana
2 Dulciana
8 FRENCH HORN 73
CLARINET 73
Chimes (G)
Tremulant

COUPLERS 23:

Ped.: G-8-4. S. C.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

STOPLISTS FOR T.A.O.

To secure the maximum important data
for the permanent record of an organ
T.A.O. requests:

1. Wind-pressures.
2. Scales, materials, halving-ratio.
3. Mouth-width and cut-up.
4. Composition of mixtures.
5. Derivation of all borrows.
6. Complete list of accessories.

And for history's sake:

7. Date of installation.
8. Name of organist-consultant.
9. Author of scales, and finisher.
10. Details of blower, etc.

Sw.: S-16-8-4. C.
Ch.: S-16-8-4. C-16-8-4.
Combs 26: P-5. G-5. S-5. C-5.
Tutti-6. Manual combs control Pedal
Organ optionally by onoroffs.
Crescendos 3: GC. S. Register.
Reversibles 3: G-P. S-P. Full-
Organ.

Cancels 5: P. G. S. C. Tutti.
The organ is housed in the transepts,
in two chambers, with exceptionally
large tone-openings—two for the Great-
Choir chamber, two for the Swell.
There is a third tone-opening in the
floor of the Swell to admit tone to the
choir-room directly beneath. Each
chamber has one tone-opening facing the
nave and one facing the chancel. Con-
sole is movable, on a 20' cable. There
is a "reservoir at the blower, to elimi-
nate wind-rush."

NEW KENSINGTON, PA.

FIRST LUTHERAN
M. P. Moller Inc.

Stoplist, Dr. Caspar Koch
Finishing, R. O. Whitelegg
Organist, Neal Schreengost
Dedicated, April 17, 1940
Recitalist, Dr. Rollo F. Maitland
V-26. R-31. S-35. B-6. P-2013.

PEDAL 4": V-2. R-2. S-9.
16 DIAPASON b 44w
BOURDON 56w
Lieblichgedeckt (S)
8 Diapason
Bourdon
Lieblichgedeckt (S)
4 Bourdon
16 Trumpet 10"s 6" w (S)
8 Chimes (C)

GREAT 4": V-7. R-10. S-8.
EXPRESSIVE

8 DIAPASON 45 61m
HOHLFLOETE 61ow
GEMSHORN 1/3t 61m
4 OCTAVE 58 61m
2 2/3 TWELFTH 66 61m
2 FIFTEENTH 68 61m
IV FURNITURE 244m
19-22-26-29
Breaks on 25, 37, 49
8 Chimes (C)
Tremulant

SWELL 4": V-11. R-13. S-11.
16 GEDECKT CC-60 73 wm
8 GEIGENPRIN. 46 73m
ROHRFLOETE 73w
SALICIONAL 58 73m
4 VOIX CELESTE 58 61m
PRINCIPAL 60 73m
FL. TRIANGULAIRE 73w
2 FLAGEOLET 70 61m
III PLEIN-JEU 183m
12-19-22
Breaks on 20, 32, 44, 56
8 TRUMPET CC-5" 85r16'
VOX HUMANA 1 1/2" 61r
Tremulant

CHOIR 4": V-6. R-6. S-7.
8 CONCERT FLUTE 73ow
DULCIANA 56 73m
4 FLUTE D'AMOUR 73w
2 2/3 ROHRNASAT 76 61m
2 PICCOLO 73 61m
8 KRUMMHORN 4" 73r
CHIMES A-f² 21
Tremulant

COUPLERS 19:

Ped.: G-8-4. S-8-4. C.
Gt.: G-4. S-16-8-4. C-16-8-4.
Sw.: S-16-4.
Ch.: S-16-8-4. C-16-4.
Combs 26: P-3. G-5. S-6.
C-4. Couplers-3. Tutti-5.
Crescendos 4: G. S. C. Register.
G-P Reversible.
Tutti Cancel.
Full Organ On.
Full Organ Off.
Percussion: Deagan.

LONDON, ENGLAND

CATHOLIC APOSTOLIC CHURCH
J. W. Walker & Sons

Completed, July 1939
Consultant, Dr. G. Thalben Ball
V-49. R-56. S-58. B-8. P-3080.
PEDAL: V-8. R-12. S-16.

32 BOURDON 30
16 OPEN WOOD 30
BOURDON 30
Gedeckt (C)
'Violone'
8 PRINCIPAL 30
'Octave' 12
'Bass Flute' 12
VIOLONCELLO 30
4 FIFTEENTH 30
'Flute' 12
V Mixture 120
16 TROMBONE 30
Fagotto (S)
8 TRUMPET 42
4 Trumpet

GREAT: V-14. R-15. S-14.

UNEXPRESSIVE

16 GEIGEN 61
8 DIAPASON-1 61
DIAPASON-2 61
FLUTE h 61
GEMSHORN 61
4 PRINCIPAL-1 61
PRINCIPAL-2 61
STOPPED FLUTE 61

- 2 2/3 TWELFTH 61
 2 FIFTEENTH 61
 II MIXTURE 122
 16 TRUMPET 61
 8 TRUMPET 61
 4 CLARION 61
 SWELL: V-12. R-14. S-13.
 8 DIAPASON 61
 ROHRFLOETE 61
 SALICIONAL 61
 VOX ANGELICA tc 49
 4 PRINCIPAL 61
 FLUTE h 61
 2 FIFTEENTH 61
 III MIXTURE 183
 16 FAGOTTO 73
 8 TRUMPET 61
Fagotto
 4 VOX HUMANA 61
 CLARION 61
 Tremulant
 CHOIR: V-15. R-15. S-15.
 16 GEDECKT 61
 8 DIAPASON 61
 GEDECKT 61
 GAMBA 61
 VOIX CELESTE tc 49
 DULCIANA 61
 4 SUABE FLUTE 61
 VIOLA 61
 2 2/3 NASARD 61
 2 PICCOLO 61
 1 3/5 TIERCE 61
 1 1/7 SEPTIEME 61
 8 TUBA 61
 CLARINET 61
 OBOE 61
 Tremulant

COUPLERS 12:

Ped.: G. S. C.

Gt.: S. C.

Sw.: S-16-8-4.

Ch.: S. C-16-8-4.

Pressure-Canceler is universally applied to all stop-tongues; by pressing any stop-tongue down to a second-touch, the device automatically puts off all the other stops on that division. We believe this was first introduced by the Hall Organ Co. in an organ built for United Church, New Haven, Conn. (see T.A.O. for February 1929, page 109).

The other accessories are not clearly enough defined or enumerated to be listed here.

It is for the welfare of organ-building in every country to know what other important countries are doing; this stoplist is selected to represent England because its builder calls it "an interesting and very fine organ."

Pedal stops whose derivation is not clearly indicated are given in quotes. One rank of the Pedal Mixture is borrowed.

Correction

• Robert Elmore's cantata, "The Prodigal Son," published by the H. W. Gray Co., referred to enthusiastically by Dr. Roland Diggle on July 198, is for men's chorus, not for mixed chorus as might be erroneously inferred.

Dr. John A. Glaser's Programs

Church of Our Savior, Brooklyn

• One of the unique church programs of the Metropolitan district was that of Dr. Glaser for the 1939-1940 season—24 all-American organ programs, Nov. 29 to June 26. The reason was not only musical but also somewhat ethical. Dr. Glaser, disturbed by the recent developments of the Germany he left eighteen years ago, decided American ways were better, and determined to express his feelings by devoting his programs to American composers exclusively.

These programs were not attempted without considerable preparation, beginning with a scrutiny of his own library, followed by inspection of such program columns as regularly in T.A.O.; in many cases direct correspondence with the composers was undertaken to make his offerings representative of each composer's works. The result was the following series of Wednesday evening preludial recitals, each devoted to one composer, presented here alphabetically.

Becker: Chanson du Soir, Plantation Memories, In Chapel, Toccata Dm.

Bedell: Ave Maris Stella, Pastorale, Legende, Noel, Cantilene Bf.

Bingham: Night Sorrow, Agnus Dei, Suite.

Candlyn: Sonata Dramatica, Prelude Divinum Mysterium, Tuba Theme.

Demarest: Cantabile, Andante Religioso, Pastoral Suite Thanksgiving, Intermesso.

Dickinson: Memories, Reverie, Berceuse, Romance.

Diggle: Exultate Deo, Caprice Poetique.

Edmundson: Humoresque Fantastique, To the Setting Sun, Bells Through the Trees, Redset.

Federlein: Serenade Bf, Scherzo Dm, Meditation Af.

Gaul: Easter on Mt. Rubidoux, Bells of Our Lady of Lourdes, Easter With Penna. Moravians, Postludium Circulaire.

Gillette: Shepherds Tale, Chant d'Amour, Three Negro Spirituals, Scherzando.

Goldsworthy: Majesty, Fugato, Sketch. Kinder: At Evening, Twilight Mus-ing, Jubilate Amen, Meditation.

Kreckel: O Filii et Filiae, Magnificat Mode 8, Ave Maris Stella, Gloria in Excelsis Deo, I Love Thee Lord.

Milligan: Elegy, Allegro Jubilante, Idyll, Russian Rhapsody.

Noble: St. Ann Prelude, Gloria Domini Solemn Prelude, St. Peter Prelude, Tallis Canon Prelude.

Rogers: Sonatina (complete), Bird in the Garden.

Russell: Bells of St. Anne, Song of Basket-Weaver, Citadel at Quebec.

Shelley: Melodie Af, Fanfare d'Orgue, Melodie Religieuse.

Sowerby: Carillon, Requiescat in Pace, Madrigal.

Titcomb: Puer Natus Est, Gaudemus, Alleluia Pascha Nostra, Cibavit Eos.

Ward: Moment Musicale, Solitude, Scherzo Caprice.

Woodman: Elegy, Epithalemium, Suite. Yon: Gesu Bambino, Christmas in Settimo, Christmas in Sicily, Concert Study.

For the coming season, Sept. 11 to Nov. 20, the programs have already been planned; we present them alphabetically:

Clokey, Nov.6: Jagged Peaks, Wind in the Pine Trees, Canyon Walls, Cheerful Fire.

DeLamarer, Oct.23: Toccato, Carillon, Stately Processional.

Hokanson, Nov.13: Nordic Reverie, Song of Thanksgiving, Nativity.

Lacey, Oct.2: Allegro Pomposo, Woodland Echoes, Prayer & Cradlesong, Serenade-Nocturne.

Macfarlane, Oct.16: Adoration, Cantilene, Reverie, In Memoriam.

Matthews, Sept.18: Melodie, Sortie, Communion, Pastorale.

McKinley, Nov.20: Silhouette, Lament, Three Hymntune Fantasies.

Nevin, Sept.25: Praeludium, Will o' the Wisp, Autumn Memories, Toccata Dm.

Schmutz, Sept.11: Christmas Prelude, Lead Kindly Light, Beautiful Savior.

Smith, Oct.30: Chanson Gracieuse, Contemplation, Paean Exultant, Son. 1 Finale.

Snow, Oct.9: Toccata Prelude, Invocation, Dies Irae, Ye Watchers and Ye Holy Ones.

Dr. Glaser was born in Hamburg, Germany, studied in the School of Pharmacy there for two years, and music privately.

He left Germany in 1922 before the German nation as a whole fell for the idiotic Hitlerian policy of Germans superior to all the world and started their atrocious mass-murder of humanity, prepared by spies planted by thousands in all decent countries. Such an attitude was not native to the German peoples who were once so admired of all nations, now despised. Who doesn't hate a murderer and thief?

Dr. Glaser departed that country in 1922 and became an American citizen in 1929. In America his organ studies were carried on with Dr. Henry F. Seibert and the late Hugo Troetschel; he studied theory and choir-work with G. Darlington Richards.

His first church position was with Holy Trinity, Hollis, N.Y., 1926; in 1928 he went to St. Luke's Lutheran, Farmingdale, and in 1930 to his present Church of the Savior, Brooklyn, where the completion of his first decade

was celebrated last February, the congregation expressing themselves not only in words but with a check. Incidentally, this English Lutheran Church of the Savior is "the largest Lutheran Church of the Missouri Synod" in the eastern district. The organ is a 2-15 Steere built in 1900, rebuilt in 1936. The choir is a volunteer chorus of 45, with a boychoir of 10, children's choir of 25, and men's choir of 10; a girls' choir of 35 has been recently organized, to be trained in the Solesmes Gregorian tradition, specializing in that field for the highly liturgical choral communion services of the Church of the Savior, developed by the pastor, Dr. Erwin Kurth, himself an authority on Gregorian chant and a member of the Lutheran Liturgical Society of St. James. His choirs are all volunteer, with three rehearsals weekly; Dr. Glaser acts also as choirmaster for the Church of Our Savior, Rego Park, and St. Luke's, Farmingdale. He will direct an Aug. 11 program of Lutheran music from the World's Fair, broadcast over WOR at noon.

To complete the biographical record, Dr. Glaser married Adela Richardson in 1931 and they have one son, already studying piano (willingly?); his degree is Ph.D., College of Universal Truth, Chicago, 1939. There are two anthems in print (Schuberth). Until two years ago he continued to follow his original profession as pharmacist, but now devotes himself exclusively to music.

Since this is the season for anthem-repertoire lists, we include the choral music used by Dr. Glaser for the 1939-1940 season; as customary, Christmas and Easter selections are mostly omitted. Archangelsky, Nunc Dimittis
Attwood, Turn Thy face
Bach, At Thy feet

Jesu Joy of man's desiring
Lord Jesus Christ thou Prince
My faith is still secure
Now blessed be Thou
To Thee O Lord will I sing
W.F. Bach, No blade of grass
Bedell, O Jesus Thou art standing
Beethoven, Praise to God
Berwald, I need Thee precious Jesus
Brahms, In quiet night
Brown, Only begotten Word
Burgess, St. Matthew Passion
Dickinson, By early morning light
In Joseph's lovely garden
Douglas, Missa de Angelis
Missa Dominicalis
Missa Marialis
Miss Penitentialis
Eville, God so loved the world
Gaul, The holy city
Gluck, From Thy throne so high
Handel, Surely He hath borne
Harker, Turn ye even to Me
Haydn, Commit thou all thy griefs
Heavens are telling

Homilious, Israel trust thou
Klein, In Thee O Lord
Kruger, Now thank we all.
Laubenstein, Now is the time
Ley, Evening Hymn
Luetzel, Lift up your heads
Lvoff, O holy Jesu
Matthews, The sun declines
Mendelssohn, Glory to God
If with all your hearts
To Thee O dear Savior

Morley, Agnus Dei
Mozart, Ave Verum
Nanini, Hear us when we call
Novello, Like as the hart
Palestrina, Come Holy Ghost
Praetorius, All praise to Jesus
My advocate compassionate
Richards, Into the woods
Roberts, Peace I leave with you
Rupert, My Creed
St. Francis, Canticle of the Sun
Schenk, O Thou victorious
Scott, Ride on
Stainer, God so loved the world
Sullivan, I will mention

The Home Land
Tchaikowsky, Praise ye the Name
Vulpus, Praise ye the Lord
Wesley, Lead me Lord
Whitehead, In Thee is gladness
Wild, The time draws near
Willan, Preserve us O Lord
Williams, Thou wilt keep him
Wood, Twilight shadows fall
Woodward, Radiant Morn

Harold Schwab's Repertoire

Union Church, Waban, Mass.

• There are five choirs; junior and intermediate sing once a month, chancel choir sings two Sundays each month, and treble and men's choirs sing one Sunday a month. In the following repertoire list, m indicates men's choir, w women's, j junior choirs, and q a mixed quartet.

Andrews, Lauda Anima
Ashford, My Task-m
Bach, Jesu Joy of man's desiring
Now let every tongue
O Savior sweet-mj
Barnby, Sweet is Thy mercy-mj
Beethoven, Heavens are telling-m
Bennett, Come O Israel
Bortniansky, Hymn to the Vision
Buck, Lead Kindly Light
Faure, The Palms-m
Gaul, List the Cherubic Host-w
Gounod, Forever with the Lord-w
Lovely appear
Send out Thy Light
Handel, Come unto Him-j (2-part)
Haydn, Heavens are telling
Henschel, The Lamb-j (2-part)
Howell, Waters of Babylon-m
Huhn, Invictus-n*
James, We pray Thee



DR. JOHN A. GLASER
who has been giving a series of all-American
organ programs in his Brooklyn church

Kugler, Teach me Thy way-m
Marks, God shall wipe away-m
Marston, My soul longeth-q
Martin, Ho everyone
Mendelssohn, He watching over Israel

Thanks be to God
Morrison, O Shepherd of Israel-w
Mozart, Glorious is Thy Name
Jehovah great Jehovah-m
Jesu Word of God
Thou art O God-j (2-part)

Noble, Souls of the righteous
Rachmaninoff, Glorious forever-w
Roberts, Peace I leave with you
Saint-Saens, Praise ye the Lord-m
Salter, Come to Me-w
Schubert, Lord is my Shepherd-w
Schuetke, Send out Thy Spirit
Shaw, O brother man-j
Shelley, King of Love
Stainer, Lo summer comes-wj
Sullivan, Yea though I walk-q
Woodward, Radiant morn-m

The impertinent if not sacrilegious text of the Huhn has been corrected in Mr. Schwab's use of the number to make it conform to decent Christian standards. Christmas and Easter anthems have been omitted.

New York World's Fair

• Organ recitals will be given during August by the following guest-organists:

3, 5:30, Gertrude Roth Wesch
4, 6:30, Thornton Wilcox
11, 3:30, Klaus Speer
11, 6:30, Parvin Titus
14, 4:30, Broadus Staley
17, 4:30, Roberta Bitgood
18, 6:30, Robert Leech Bedell
24, 4:30, Ethel Tidmarsh Seward
25, 6:30, Dr. Marshall Bidwell

Repertoire for Liturgical Year

By B. FRANK MICHELSEN

Prepared with non-liturgical churches especially in mind

CORRELATION makes for a stronger service. Unity of thought is felt by the congregation as well as by clergy and choir. We are all creatures of atmosphere; when the music ties in with the rest of the service, the psychological reaction reaches down into the subconscious minds of all with a deeper spiritual reaction.

Long sermons have been blamed for wandering thoughts in a service, but if the component parts of a service are not connected, that also hinders matters. The fitness of the text to the service in which it is used brings a sympathetic understanding. As ministers of music we have a wonderful opportunity to help in a most comprehensive way the cause of Christianity—the world's greatest need today as always.

How can this be done in non-liturgical churches? In Episcopal and Catholic churches it is greatly simplified, but in churches where such conditions do not obtain the situation can be met by the careful selection of music whose texts and titles fit in with the central theme of the service. With the sermon-topic known in advance, and with one common text for sermon, hymns, anthems, and organ numbers, a spiritual meal is provided for the congregation each Sunday. If Christmas services were as disjointed as many of the other services are throughout the year, they would have little of the drawing power they now possess. It will be a great step forward when all services are so planned—clergy and organists getting together weeks in advance.

Even when such cooperation is not practical, the services can still be strengthened by the selection of hymns, anthems, and organ music correlated to follow the Christian calendar. To such an end the following repertoire suggestions are offered.

[In presenting Mr. Michelsen's lists we have omitted the obvious Christmas and Easter titles, as being unnecessary here. Letters hyphenated to the composers' names refer to the publishers; key to publishers will be found on January page 4. The liturgical calendar for the approaching year will be found on July page 210.—Ed.]

All Saints

Hall-hn, Ten thousand times ten thousand
Noble-g, Souls of the righteous
Tchaikowsky-j, O blest are they
Woodward-hn, Radiant morn; The sun shall be no more.

Thanksgiving Day

Allen-o, He shall come down like rain
Gaul-hn, The eyes of all wait on Thee
Russian, ar.Gaul-j, All praise to God eternal
Thiman-hn, O that men would praise the Lord
Wheeler-s, Offer unto God thanksgiving

Four Sundays in Advent

1. Manney-vb, Wake awake for night is flying
1. Praetorius-g, Wake O wake the watch is calling
1. Sullivan-hn, Harken unto Me
1. Titcomb-c, Say to them that are of a fearful heart
1. Willan-c, Lo in the time appointed
2. Garrett-uw, Prepare ye the way of the Lord
2. Praetorius-c, God's holy Word alone
3. Handel, How beautiful are the feet
3. Mendelssohn, How lovely are the messengers
4. Brahms-h, A white dove flew from heaven
4. Handel-j, And the glory
4. Purcell-e, Rejoice in the Lord always
4. Willan-co, I beheld her beautiful as a dove

Christmas

Bach-e, Break forth O beauteous Light
-d, From heaven above to earth I come

-h, O Savior sweet

Johnson-vb, Carol Descants (3 sets)
Praetorius-g, Lo how a Rose
Titcomb-c, Be joyful O daughter of Sion
Tours-hn, Sing of heavens

New Year

Fletcher-hn, Ring out wild bells
Praetorius-g, Now the old year is passed

Epiphany

Arkankelsky-j, O gladsome Light, No. 3
Bach-vb, O rejoice ye Christians
Gibbons-d, Almighty and everlasting God
Gounod-o, Send out Thy light
Kastalsky-j, O Light divine
Lang-d, Tresmagi
Ouseley-hn, From the rising of the sun
Palestrina-hn, Creator blest of every star
Parker-g, The Lord is my light
Praetorius-g, Sing we with one accord
Tallis-p, O Light incarnate
Titcomb-c, We have seen His star

Septuagesima

Stainer-hn, Thou Lord in the beginning
Tchaikowsky-e, O Thou from Whom all blessings
Wesley-vb, Wash me thoroughly

Sexagesima

Bach-o, Jesu Joy of man's desiring
Mozart, Jesu Word of God incarnate
Praetorius-c, God's holy Word alone

Quinquagesima

Bach-vb, At Thy feet in prayer we bow
Gibbons-e, O Lord increase my faith
Stainer-hn, Grieve not the Holy Spirit

Lent

Arcadelt-g, Remember not Lord
Brahms-g, Create in me O God a pure heart
Di Lassus-ug, Penitential Psalm No. 6 (10 settings)
Festa-g, O Thou Lord
Mendelssohn-vb, Lord remember not
Sartori-g, For us Christ was made obedient
Sealy-h, O love that wilt not let me go
Tallis-co, If ye love Me
Tye-vb, O Lord of hosts
Victoria-g, Then were my eyelids veiled
Wood-hn, I will arise and go to my Father
Yates-vb, O God be merciful to us
Zingarelli-g, Go not far from us

(Refreshment Sunday, 4th in Lent)

Franck-o, O Bread of life from heaven
Stainer-hn, I am the bread of life

(Passion Sunday, 5th in Lent)

Dvorak-g, Blessed Jesu Fount of mercy
Goss-hn, O Savior of the world
Petri-g, Come ye people
Vittoria-xo, O my people

Palm Sunday

Gibbons-vb, Hosanna to the Son of David
Wood-d, Glory and Honor and Laud

Good Friday

James-g, Jesus our Lord we adore Thee
Sundays After Easter

2. Haydn-vb, Lo my Shepherd is divine
2. Michelsen, God of love my Shepherd is
3. Calkin-hn, Rejoice in the Lord
3. Wood-d, O be joyful in the Lord
3. Tye-co, Sing unto the Lord
4. Schuetky-d, Send forth Thy Spirit
5. Bach-vb, At Thy feet in prayer
5. Franck-g, O Lord be merciful
5. James-g, Hear my prayer O Lord

Ascension

Gadsby-hn, O Lord our Governor
Gounod-g, Unfold ye portals
Titcomb-c, Sing ye to the Lord
Willan-ls, O clap your hands

Whitsunday

Foster-vb, Let not your heart be troubled
Franck-g, Welcome dear Redeemer
Lee-co, Come Thou Holy Spirit
Titcomb-c, I will not leave you comfortless
Vittoria-e, When the day of Pentecost

Trinity Sunday

Gounod-hn, Holy Lord God Almighty
Snow-vb, O Trinity of blessed light
Stainer, I am Alpha and Omega
Titcomb-c, Let us bless the God of heaven
Webb-hn, O Trinity of blessed light

Communion

Franck-o, O Bread of life
Gounod, Jesu Word of God
Lvovv-g, O holy Jesu
Pearsal-vb, Blessed Word of God
-vb, Therefore we before Him bending
Vittoria-vb, Of the glorious Body telling
Webb-h, Soul of Christ

General Thanksgiving and Praise

Bach-e, God my King Thy might confessing
Gesangbach-o, Praise to the Lord
Ivanov-g, Bless the Lord
King-o, Break forth into joy
Palestrina-e, Alleluia Lord God
Titcomb-vb, Behold now praise the Lord
Vulpus-g, Praise to our God
Warren-o, Even me

Various

Beethoven, The heavens proclaim Him
Brahms-vb, How lovely is Thy dwelling place
Burdett-h, Lord is in His holy temple
Cruger-o, Jesus priceless Treasure
Evans-vb, Keep Thy church
Foote-a, Still still with Thee
Hasler-e, O sing unto the Lord
Kopyloff-e, God is a Spirit
Lundquist-g, Blessed Jesus at Thy word
-e, Jesus is my Joy my All
-g, On God not on myself
Noble-g, Fierce was the wild billow
Palestrina-g, Jehovah did make holy day
-e, Like as the hart
-e, O come let us worship
Shaw-g, With a voice of singing
Smart-hn, Be glad O ye righteous
Tchaikowsky-j, We praise Thee
Titcomb-c, My house shall be called of all nations

Regulations for Catholic Organists

• The bishop of Pittsburgh has communicated with all the priests in his diocese and established a set of rules governing organists. No organist may be engaged, even as a substitute, without having been examined and approved by the diocesan music commission. New organists must serve three years before earning a final certificate of approval. No organist may seek a new position without the consent of the commission. Music "in the modern style" may be used only when approved by the commission; music in manuscript may never be used, "since the church is not a place for experiment." Vocal solos may never be used; vocal soloists may not even sing at weddings or funerals. Such "Ave Marias" as those by Gounod and Schubert must never be used. "Because of the vocal and musical limitations of the average volunteer singer, church choirs of fewer than ten, fifteen, and twenty volunteer members are forbidden to sing music for two, three, and four voices respectively." The music commission must see to it not only that the music used is good but also that it is not beyond the technical capacity of the musicians performing it. Organists must attend meetings called by the commission. Only the organ may be used in church; the Hammond electro-tone is forbidden; the Everett Orgatron "is permitted for church use, provided the organist shows discretion in operating the amplifier."

A very few of these regulations are rather severe, and perhaps may be unfair in an occasional application; but in the main they are splendid. Bishop Boyle has done a good deed for church music in his diocese.

Heart of the Organ

Out into the Night my spirit goes,
Filled with a restless longing:
Speeding on winged feet
Through the maze of darkened streets,—
Past trees that wave their phantom arms,—
On and on I go until at last
Across my path a light streams.
My wandering feet I stay,
As on the still air is borne
Lofty strains of harmonic beauty,
From golden pipes outpouring.
'Tis a Voice, pulsating with life,—
A Voice of majesty and power,—
A Voice triumphant o'er all Time
Calling through the heart of the Organ.
Deny me not a childhood fancy,
Whose fragrance lingers down the years.

—Minnie McIlraith

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Toccata on "Leoni" (J.F.)
Unto the Hills (C.F.)

Night Sorrow (J.F.)

Savonarola (S.)

All Saints or Communion:

Agnus Dei (J.F.)
Beside Still Waters (C.F.)
Forgotten Graves (C.F.)

Easter:

Bells of Riverside (J.F.)
Cathedral Strains (S.)
Primavera (S.)
Rhythm of Easter (S.)

Thanksgiving:

Along the Frontier (G.)
Black Cherries (C.F.)
Puritan Procession (G.)

General or Concert Use:

Carillon de Chateau-Thierry (G.)
Counter Theme (G.)
March of the Medici (S.)
Passacaglia (J.F.)
Prelude & Fugue in C (G.)
Redskin Rhapsody (G.)
Roulade (G.)
Sailing over Jordan (G.)
Twilight at Fiesole (S.)
Voice of the Tempest (C.F.)

Christmas or Epiphany:

Adoration (G.)
Florentine Chimes (S.)

Lent and Holy Week:

Chorale on "St. Flavian" (G.)
Intercession (S.)

*The above music may be ordered through your
local dealer or direct from the publishers.*

Donald S. Barrows' Repertoire*Christ Church, Rochester, N. Y.*

• The organ and music of this church have been prominently mentioned in these pages at various times. Again we give the repertoire list. The choir includes 32 boys and 14 men, and Mr. Barrows has both an assistant organist and an assistant choirmaster. Of the total 47 boys, 11 resigned during the season and 4 graduated; 4 men similarly resigned. An unusual quantity of plain song was used this year. Numbers used last year are marked *. Christmas and Easter selections are mostly omitted. Numbers sung by men's voices alone are marked m.

Attwood, Teach me O Lord—m*

Bach, At evening hour of calm

Ave Verum*

In faith I calmly rest*

Jesu Joy of man's desiring*

Barnes, King's highway

Barrows, Hide me under the shadow

Beethoven, Creation's Hymn—m

Berwald, Bread of the world*

Brahms, My Jesus Who didst

Candlyn, Ride on in majesty*

Crimp, Our Master hath a garden*

Davies, God be in my head*

Dickey, Let not your heart

Dickinson, In Joseph's lovely garden

Diggle, In heavenly love

Dubois, Adoramus te Christe

Elvey, Come unto Me*

Ford, Almighty God Who hast*

Franck, Panis Angelicus*

Psalm 150*

Franz, God is love—m*

Sage Advice

If there is one enterprise upon earth that the quitter should never attempt, it is advertising. Advertising does not jerk—it pulls. It begins gently at first, but the pull is steady; and it increases day by day and year by year until it exerts an irresistible power.

—JOHN WANAMAKER

Gaul, All praise to God

Gounod, Ave Maria—m*

By Babylon's wave

Send out Thy light*

Handel, And the glory*

Hallelujah Chorus

Since by man came death

Thanks be to Thee

Worthy is the Lamb

Hawkins, Bone Pastor Panis Vere

James, Hail dear Conqueror

Coke-Jephcott, Come Holy Spirit*

Lang, Tres Magi de Centibus

Laubenstein, Now is the time

Mendelssohn, How lovely*

Lift thine eyes (boys trio)

Mozart, Ave Verum*

Noble, Grieve not the Holy Spirit*

Souls of the righteous*

Parker, Behold ye despisers*

In heavenly love

Light's glittering morn

To whom then will ye liken

Protheroe, Everlasting God—m*

Rheinberger, Stabat Mater Dolorosa*

Roberts, Seek ye the Lord

Schubert, Holy holy holy*

Smart, Lord is my strength

Stainer, God so loved the world—m*

I am Alpha

Tallis, If ye love Me

Thiman, Hark a thrilling voice*

Holly and ivy

Immortal invisible—m*

O Lord Who didst*

O Strength and Stay*

Vulpus, Strife is o'er

Weelkes, Let Thy merciful ears

Wesley, Lead me Lord*

Whitehead, O Light beyond

Willan, Ave Verum*

O how sweet

O sacred feast

V. Williams, Let us now praise—m*

Nothing is here for tears

Woess, Angel of the Lord

Wood, Jesu dulcis memoria

Communion Services: Barrows in E,

Monk in C, Noble A and E, Parker E,

Sowerby E, Tours C.

Benedicite: Stokowsky F.

Benedictus: Barrows.

Benedictus es Domine: Garretson Bf,

Hall D, Martin Cm, Matthews Af,

Noble Am.

Jubilate: Barrows, Parker E, Stanford Bf.

Magnificat: West Ef, Williams Am.

Nunc Dimittis: West Ef.

Te Deum Laudamus: Parker E, Stanford Bf.

Two Bad Boys

• got together at the great organ in the Philadelphia Wanamaker store and ran riot all alone. Among the serious things were Robert Elmore's playing of portions of his own organ sonata soon to be published by the H. W. Gray Co., to which Virgil Fox responded by working out "some of his masterly effects in his glorious rendition of Bach's Come Sweet Death." Then temptation got the better of them and Robert Elmore plunged headlong into an exposition of some of the stunts and tricks he did in his boyhood days as theater organist,

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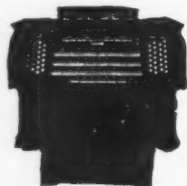
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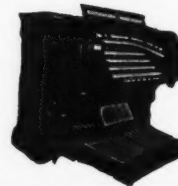
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and Virgil Fox responded "with a price-less imitation" of Jesse Crawford's playing of Valencia. And the two of them "had an awfully good time." T.A.O. suggests they stage the thing in public at a dollar admission and fill Atlantic City's Convention Hall, the proceeds to go to Great Britain's war chest.

Hartford Choir-School

• The list of anthems chosen by Lyman Bunnell for study in the special summer-course for organists, as already reported in detail on June page 179, is: Bach, Jesu Joy of man's desiring Bortniansky, Lo a voice to heaven Christiansen, Beautiful Savior Dickinson, This glad Easter Day Gevaert, Joyous Christmas song Ivanov, Bless the Lord Leontovich, Carol of the bells Lutkin, Benediction

Praetorius, Lo how a Rose Shaw, With a voice of singing

Mr. Bunnell's four junior choirs of Immanuel Church will be used to demonstrate methods, and his adult chorus will join the summer class in a final performance of the numbers they have been studying.

Maybe You Ought to Know

• We take this from the New York Times early in July:

"Christopher D. Sullivan, leader of Tammany Hall, together with Bert Stand, Tammany secretary, left for Chicago . . . to the Democratic national committee meeting, with Mr. Sullivan's reiterating the statement that the Tammany delegation will be solid for the re-nomination of president Roosevelt."

Carleton Bullis

• has been awarded the Mus.Doc. degree by Wisconsin University.

Aeolian-Skinner's Half-Year

• For the first six months of 1940 the Aeolian-Skinner Organ Co. scored an eight-year record for new contracts written, necessitating a greatly increased force at the factory in Dorchester, Boston, from which have come so many famous instruments. To its already long list of organs in educational institutions, Aeolian-Skinner's additions for the first half of the year include:

Bradford Academy, Bradford, Mass.
Cornell University, Ithaca, N.Y.
Hunter College, New York, N.Y.
Phillips Exeter Academy, Exeter, N.H.
State Teachers College, Bridgewater, Mass.
Among other important contracts written during this period are new organs for:
Atlanta, Druid Hills Presbyterian.
Bethlehem, Pro-Cathedral.
Cambridge, Christ Church.
Lexington, Hancock Congregational.
Meriden, First Methodist.
York, Grace Reformed.

In addition there are numerous contracts for smaller instruments, rebuilds, and enlargements to existing organs.

Two organs, one a 3m of 72 stops, are now being built for Tabernacle Christian Church, Columbus, Ind., under contract written last year but not previously announced.

The Boston Symphony's Aeolian-Skinner for Tanglewood has now been completed.

Kingston, Pa.

• Wyoming Seminary has contracted with Austin Organs Inc. for a 3-34 to be installed in Nelson Memorial Hall. Great and Choir will be straight, Swell unifies a flute at five pitches, and the Pedal is augmented. There will be 24 couplers, 36 combs, and other accessories. Great pipework is to be enclosed with Choir. Stoplist in later columns.

Ifor Jones

• conductor of the Bethlehem Bach Choir, was given a Mus.Doc. degree June 18 by the American Conservatory, Chicago.

Johannesburg, South Africa

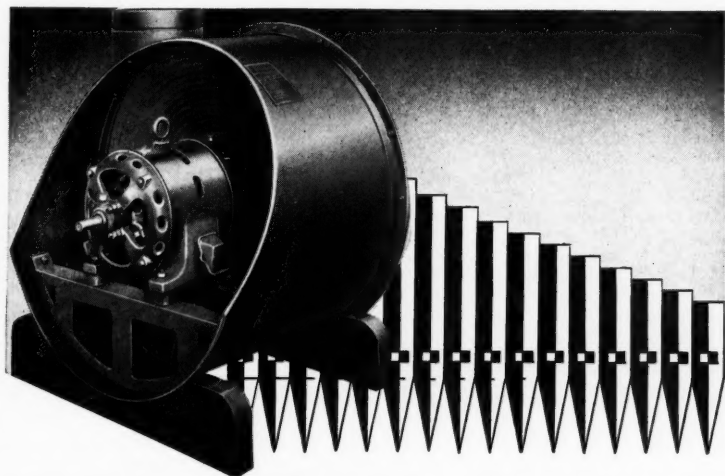
• John Connell, municipal organist and director of music, presented his 15th annual music festival Feb. 6 to March 22, under the joint auspices of the City and the S.A. Broadcasting Co. After conducting four orchestral concerts on the Tuesday evenings of February, Mr. Connell directed and conducted four performances of "Aida," four of "Rigoletto," and two of "Hansel & Gretel," between March 5 and 16. On March 22 he gave the Bach "St. Matthew" with orchestra, chorus, and soloists. Two special concerts of "favorite operatic solos" were given with orchestral accompaniment March 10 and 17. This year Mr. Connell did not include organ recitals in the festival, confining himself to his orchestra and chorus.

Katherine R. Pope

• died June 26, aged 84, in Newburgh, N.Y. Born in New York, Miss Pope studied music in the New York Conservatory, taught dancing in various institutions for some years, and had been organist of St. Francis R.C. Church, Newburgh, for 25 years.

Adam Stengle

• died June 27 in New York. For many years he was on the J. Fischer & Bro. staff, a faithful and efficient assistant to George Fischer, head of the firm. Mr. Stengle was known not only in the music-publishing world but was especially interested in church music and was known to a large circle of organists throughout the metropolitan district. While in later years he specialized in presswork he had an extensive knowledge of music publications, domestic and foreign. He is survived by his widow and two children. He spent 33 of his 67 years with J. Fischer & Bro.



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This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

- ROBERT LEECH BEDELL
New York World's Fair
Aug. 18, 6:30
Bach, Prelude & Fugue C
Blessed Jesus We are Here
Con.Am: Allegro
Handel's Harpischord Suite Gm
Air Variee
Elgar, Pomp & Circumstance
Faulkes, Berceuse G
Severac, Menuet Antique
Bedell, Legende; Rigaudon et Musette;
Canzone; Grand Choeur.
- ROBERTA BITGOOD
New York World's Fair
Aug. 17, 4:30
Handel, Air a la Bourree; Aria; Cuckoo & Nightingale.
Bach, Comest Thou Now; God's Time is Best; Badinage; Fugue a la Gigue.
Clokey, Jagged Peaks; Wind in the Pine Trees; Canyon Walls.
Milford, Ben Johnson's Pleasure
Weitz, Grand Choeur
- DR. JOHN A. GLASER
New York World's Fair
Aug. 11, 12:00; Aug. 21, 6:00
Agnus Dei, Morley
O Thou victorious One, Schenk
Psalm 150, Franck
O Sacred Head, Bach

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CLOSING DATES

1st of month, main articles, photos, reviews, past-program columns.

10th, major news-announcements.

15th, advance-programs, events-forecast.

20th, dead-line, last form.

Photographs: black glossy prints only, not copyrighted, mailed flat between corrugated paper-boards.

Articles: typewritten, double-spaced.

THE AMERICAN ORGANIST
Richmond Staten Island
NEW YORK, N. Y.

Souls of the Righteous, Noble
Radiant morn, Woodward
Lead me Lord, Wesley

Dr. Glaser's combined choirs will be augmented by Charles Boehm's choir of Emanuel Lutheran. The Aug. 11 performance will be broadcast over WOR.

• ETHEL T. SEWARD
New York World's Fair
Aug. 24, 4:30

Vierne, 1: Final
Bach, Arioso; Jesu Joy of Man's.
Fletcher, Fountain Reverie
Callaerts, Intermezzo
Karg-Elert, La Nuit
Borowski, Sonata 1
McAmis, Dreams
Weaver-j, The Squirrel
Stebbins, In Summer
Franck, Piece Heroique

• GEORGE WM. VOLKEL
Chautauqua, N. Y.
Aug. 5, 12, 21, 25

*V. Williams, Three Choralpreludes

Handel's Concerto 10
Bach, Orgelbuechlein 25 to 30
Franck, Grande Piece excerpts
*Bach, Prelude & Fugue Dm
Orgelbuechlein 31 to 37
Yon-j, Speranza; Primitive Organ.
Clokey, Little Red Lark
Debussy, Sarabande; Clair de Lune; Cortège.
*Dethier-j, Prelude Em
James, Ste.Clotilde Meditation
Korsakov, Bumble-Bee
Bach, Orgelbuechlein 38 to 45
Toccata F
*Handel, Occasional Overture
C.P.E.Bach, Rondo Bm; Minuet A.
Bach, Prelude Ef
Stoessel, La Media Noche
Hadley, October Twilight
Stravinski, Fire-Bird: Berceuse-Finale

Arthur Kreutz

• of La Crosse, Wisc., won the current American Academy Rome prize, affording him approximately \$4000. to be spent in two years of study. He has the choice of taking two years abroad later, since conditions will hardly be normal by October, or of studying at once in America; he at present intends to take the two years at once, studying in New York. A native of Wisconsin, Mr. Kreutz earned his B.S. in chemical engineering in Wisconsin University in 1930, later studied music in W.U. and Columbia University, taught acoustics and conducting in Columbia's Teachers College, New York, and for the past six months has been teaching instrumental music and conducting the orchestra in Georgia State College for Women.

Trend of the Times

• Opera On Tour Inc. asked the courts to restrain the unions from ordering union workmen out on strike against them because they used reproduced music instead of hiring musicians, and an injunction was granted. The Appellate Division of the Supreme Court, New York, in a three-to-two reversal decided

otherwise and said the union had a right to use any lawful means to get what it wanted. By the strike weapon then the union can put out of business any progressive invention "if it interferes with the employment of some individuals, even though it may afford employment and pleasure to thousands of other people," as presiding-justice Francis Martin (who does seem to retain a sense of justice) said in dissenting from majority opinion.

Guilmant Organ School

• With the summer courses about completed, Mr. Nevins has turned his attention to the regular winter sessions which open Oct. 1 for the School's 41st year. Choir work will be especially developed, with Hugh Ross and Norman Coke-Jephcott in charge of that department; Frank E. Ward and Viola Lang will conduct the theory classes.

Guy C. Filkins

• The Mus.Doc. degree was conferred on Mr. Filkins by Albion College at its commencement June 3, 1940, in such phrases as "able organist . . . inspiring teacher . . . supporter of all that is sound and worthy to endure in the cultural heritage of the race." Dr. Filkins is organist of Central Methodist, Detroit, Mich., and the morning service of June 9 included his own Suite in Miniature, "Strong Son of God," and "Paeon," as prelude, anthem, and offertory.

G. O. S. Scholarships

• Free scholarships are again offered in the Guilmant Organ School, New York, through funds provided by Mrs. Elsie Carl Smith and the Lucy Stella Schieffelin estate; full details from Willard Irving Nevins, director of the School.

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- The New England regional biennial convention of the A.G.O. will be held Aug. 20 to 22.

Rochester, N.Y.

- A.G.O. election June 20: Donald S. Barrows dean, Robert Berentsen subdean, S. W. Davidson secretary, George S. Babcock treasurer.



Last month's RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

- **DR. C. HAROLD EINECKE**

N.Y. World's Fair
Coke-Jephcott, Miniature Trilogy
Weinberger, Bible Poems
Haussermann, Two Chorales
Boellmann, Ronde Francaise
Bach, Prelude & Fugue Em
Williams, Rhosymedre Prelude
Edmundson, Impressions Gothiques

- **RICHARD ELLSASSER**

First Universalist, N. Olmsted, O.

Vierne, Carillon
Beethoven, Minuets in G and E
Tchaikowsky, Sym. 5: Andante Cantabile
Karg-Elert, Soul of the Lake
Stamitz, Andante
Guilmant's Sonata 3
Piano: Moskowsky, Sparks

Strauss, Tales of Vienna Woods

Bach, O Hail This Brightest

d'Andrieu, Fifers

Kennedy, Toward Evening

J.C.F. Bach, Gigue Rondo

Yon-j, Primitive Organ

McKinley-j, Cantilena

Durufle, Toccata Op. 5

- **MINNIE JUST KELLER**

Emmanuel Lutheran, Pottstown

Sibelius, Finlandia; Bells of Berghall.

"Dawn in the Garden," Goldsworthy

Bossi, Ave Maria

Rogers, Intermezzo

Debussy, Clair de Lune

Tchaikowsky, Marche Slav

"Hear my Prayer," Mendelssohn

Reuter, Come Thou Almighty

Holy Ghost With Light

Vierne, Final

- **FREDERICK C. MAYER**

Cadet Chapel, West Point

Bach, Prelude & Fugue C

"Hymn to Night," Beethoven

"Sunrise," Pracht

Grieg, Wedding Day in Trolldhaugen

"My sweet repose," Schubert

"Morning Hymn," Henschel

Wagner, Tristan: Liebestod

"Seraphic Song," Rubinstein

Dupre, Elevation; Resurrection.

Choral numbers by P.H. Boergermann's

choir of 50 men.

- **MARCUS NAYLOR**

First Presbyterian, Warren, Pa.

Saint-Saens, Marche Heroique

Mailly, Invocation

DeBoeck, Allegretto

Dupre, Prelude & Fugue C

Schumann, Sketch Df

Swinnen-j, Chinoiserie

Liadow, Music Box

Widor, 5: Toccata

- **CHESTER ALAN TUCKER**

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Marcello, Psalm 19

Bach, Three Choralpreludes

Prelude & Fugue D

Later European

Karg-Elert, Before the Image

Vierne, 4: Allegro; Minuet; Romance.

Widor, 5: Toccata

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James, Son. 1: Andante Cantabile

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Bach, Two Choralpreludes

Prelude & Fugue D

DeLamarter's Suite in Miniature

Karg-Elert, Before the Image

Widor, 5: Toccata

James Riley Weeks

- has been appointed to Webb Horton Memorial Presbyterian, Middletown, N.Y., effective Aug. 1, 1940; the organ is a 3m Austin and he will organize a group of choirs. Mr. Weeks, Mus. Bac. of Westminster Choir College and B.A. of Marietta College, has been organist of the First Presbyterian, Lynchburg, Va., for the past two years; prior to that he was with the Fifth Avenue Presbyterian, Newark, N.J., and the Presbyterian of Narberth, Pa. July 24 he married Jean Adams Walker, of Millboro, Va., who was a member of his choir in the Lynchburg Presbyterian while she attended Randolph-Macon Woman's College.

John A. Glaser

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Luther M. Noss

• appointed organist and choirmaster of Battell Chapel, Yale University, in 1939, is now assistant professor of music, teaching organ and theory, and has been made successor to Harry Benjamin Jepson as recitalist in the annual series of some half-dozen programs on the concert organ in Woolsey Hall.

Mr. Noss was born in Leland, Ill., finished highschooling in Austin, Minn., studied three years in St. Olaf's, two years in Northwestern, two years in Yale, and two in Vienna and Paris (1932-34). His organ teachers were Mr. Jepson and Marcel Dupre; theory, etc., F. M. Christiansen, P. C. Lutkin, David Stanley Smith, Alban Berg.

He began church work in his father's church in Minnesota in 1919, and after his student days he resumed in 1934 at Phillips Academy, and from 1935 to 1939 was organist and assistant professor of music in Cornell University. He has two anthems published, and a symphony and smaller works in manuscript. In 1936 he married Osea Calciolaro. His father is a Norwegian Lutheran clergyman, and both father and mother (now deceased) were amateur musicians. In Battell Chapel he has a 3-50 Hall organ installed c.1928; the stoplist of the Woolsey Hall organ will be found in January 1930 T.A.O., built by the Skinner Organ Co., now Aeolian-Skinner.

Ida Ryder

• was tendered a reception June 26 to mark her completion of half a century as organist of Bethel Methodist, Tottenville, New York City. The church presented Miss Ryder with a gold watch and the young people's choir gave her fifty yellow roses.

Claude L. Murphree
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Church and Concert

• **ARTHUR LESLIE JACOBS**
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*McKay, Son.: Finale

"Tears," Roy Harris

"Jesus and the Traders," Kodaly

harp: Salzedo, Chanson

"Missa Brevis" selections, Martin

violin: Hindemith, Sonata D

orch.: Poulenc, Concert Champetre

*"Psalms 117, 63, 134," Lockwood

strings: Toch, Quintet Op. 64

"Dona Nobis Pacem," V. Williams

"Benedictus es" in C, James

For these afternoon and evening programs
May 25 the audiences doubled those for last
year's festivals.

• **HERBERT S. SAMMOND**
Middle Collegiate, New York
Young People's Choir Concert

Grieg, Morning Mood

Hall of Mountain King

Humperdinck, Hansel: Prayer

Grieg, My Johann

Jacobson, Chanson de Marie Antoinette

Bohm, Calm as the Night

Rossini, Danza Tarantelle Napoletana

Stoughton's False Fernando

In the first half, prior to Stoughton's one-
act operetta, there were nine vocal solos by
six members of the choir.

Orchestral Favorites on WQXR

• Though a commercial station, WQXR, New York, has long been specializing in good music. In May they asked for a vote on symphonies and concertos; the ten favorites in each group are here listed in the order of preference—and you can judge for yourself whether the music-loving public is as bright as it thinks it is.

Symphonies

Beethoven, No. 5 in Cm

Beethoven, No. 9 in Dm

Tchaikowsky, No. 5 in Em

Beethoven, No. 7 in A

Tchaikowsky, No. 6 in Bm

Franck, in Dm

Beethoven, No. 3 in Ef

Brahms, No. 1 in Cm

Brahms, No. 4 in Em

Tchaikowsky, No. 4 in Fm

Concertos

Tchaikowsky, Piano, No. 1 in Bfm

Beethoven, Piano, No. 5 in Ef

Beethoven, Violin, Op. 61, in D

Mendelssohn, Violin, in Em

Grieg, Piano, in Am

Brahms, Violin, in D

Tchaikowsky, Violin, Op. 35, in D

Schumann, Piano, in Am

Rachmaninoff, Piano, No. 2 in Cm

Paganini, Violin, No. 1 in D

So what?

Winslow Cheney

• has been assigned the organ classes of the
Juilliard Summer School, substituting for
Hugh Porter who asked release this summer

to devote himself to rebuilding the health he almost lost through overwork last season. Mr. Cheney is giving the regular organ course, a course in church music with a series of forum lectures on that subject, and his fourth year of lectures and instruction on memorizing.

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T.A.O. SPECIFICATIONS

- V—VOICE: An entity of tone under one control, one or more ranks of pipes.
- R—RANK: A set of pipes.
- S—STOP: Console mechanism controlling Voices, Borrows, extensions, etc.
- B—BORROW: A second use of any Rank of pipes (Percussion excluded).
- P—PIPES: Percussion not included.
- DIVISIONS**
- | | |
|-----------------|-------------------|
| A—Accompaniment | h—harmonic |
| B—Bombarde | ho—high C* |
| C—Choir | l—languid |
| D—Antiphonal | m—metal |
| E—Echo | m—mouth-width |
| F—Fanfare | mc—middle C* |
| G—Great | o—open |
| H—Harmonic | pf—prepared for |
| I—Celestial | r—reeds |
| L—Solo | rs—repeat stroke |
| N—String | 2r—two rank, etc. |
| O—Orchestral | s—scale |
| P—Pedal | s—sharp |
| R—Gregorian | s—spotted metal |
| S—Swell | s—stopped |
| T—Trombone | sb—stopped bass |
| U—Rueckpositiv | ss—single stroke |
| V—Positiv | t—tapered to |
| Y—Sanctuary | t—tin |
| | t—triple |
| | tc—tenor C* |
| | u—cut-up |
| | uc—upper C* |
| | unx—unexpressive |
| | w—wind-pressure |
| | w—wood |
| | wm—wood & met. |
| | z—zinc |
| | "—wind pressure |
| | "—diam. of pipe |
| | "—pitch of lowest |
| | pipe in the rank |
- VARIOUS**
- | | |
|------------------|-------------------|
| b—bars | u—cut-up |
| b—bearded | uc—upper C* |
| b—brass | unx—unexpressive |
| bc—bottom C* | w—wind-pressure |
| c—copper | w—wood |
| c—cylinders | wm—wood & met. |
| cc—cres. chamber | z—zinc |
| d—double | "—wind pressure |
| f—flat | "—diam. of pipe |
| fr—free reed | "—pitch of lowest |
| h—halving on | pipe in the rank |
- SCALES, ETC.**
- 412x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
- 14"—Diameter of cylindrical pipe.
- 41—Scale number.
- 42b—Based on No. 42 scale.
- 46-42—46-scale at mouth, 42 at top.
- 2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
- 2/9m—Mouth-width covers 2/9th of circumference of pipe.
- 1/4u—Mouth cut-up is 1/4th.
- 17h—Scaled to halve on the 17th note.
- Dynamics indicated from ppp to fff.
- Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.
- *b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c* is still above the high octave but need not be considered here; each octave begins on C and ends on B.
- CCC-16". CC-8". C-4". c-2". c*-1". c*-6". c*-3".

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